

*Art. Honegger, Pauline, Milhaud  
181 Honegger (Judith)*

# disques

JULY  
1930

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# disques

## FOR JULY 1930

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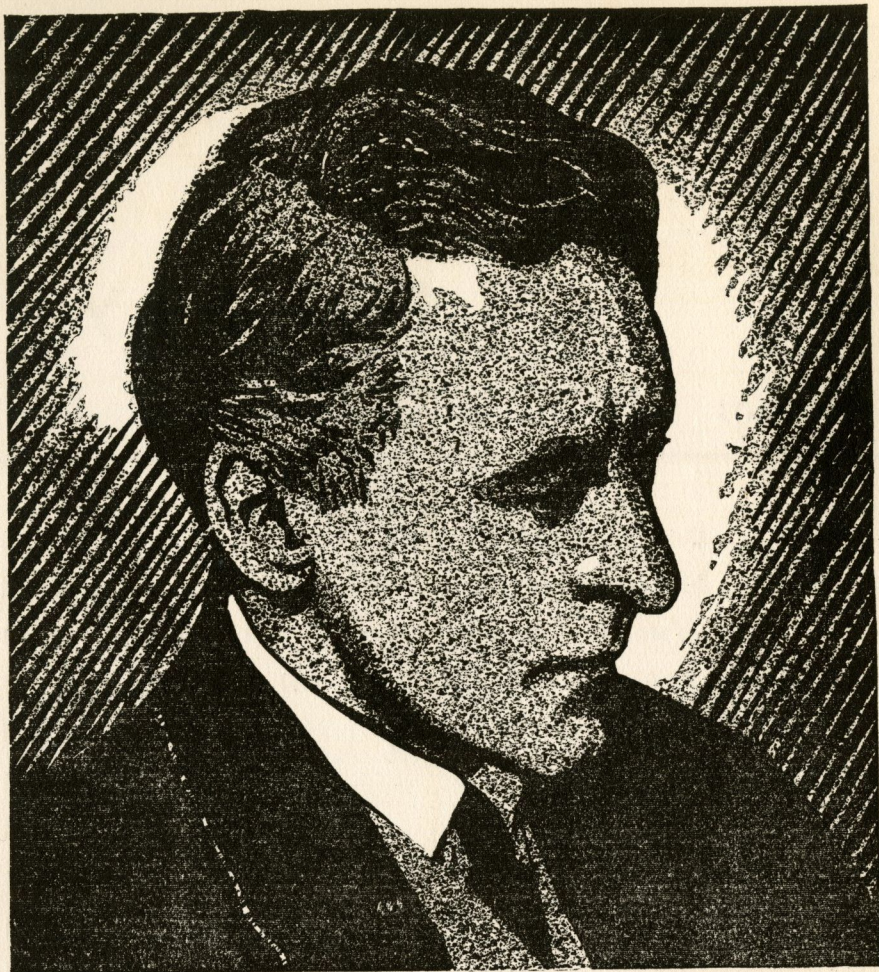
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H. ROYER SMITH COMPANY, PHILADELPHIA





ARNOLD BAX

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VOL. I

JULY, 1930

No. 5

MANY of our readers seem somewhat perturbed concerning the future of the record industry. Several have written us that in their cities the dealer from whom they have been securing their records has turned his attention to other lines of merchandise and has practically abandoned his record department. Our readers fear that it will soon be impossible to secure locally the "better records" in which they are interested. In a few localities this condition exists, we know, but in many, many other cities dealers are realizing the immense demand for fine recordings and are equipping themselves to intelligently take care of this greatly increasing business.



Within the last month a dozen or more dealers in different cities have written us that they are cognizant of the demand and are making preparations to take care of it. The record business in the last few years has undergone a complete change. We remember a few short years ago, when the selling of records was merely a matter of standing behind the counter and handing out copies of *The Rosary*, *Silver Threads Among the Gold*, *The Blue Danube*, etc. The folks whose musical appetite was sat-

isfied with records of that type are now satisfied with that which is given over the air. They are no longer interested in records. It is very hard for some dealers to realize that there could be a demand for any other type of music and it is equally hard for them to sell something about which they know little or nothing and so it is very easy to understand why they have devoted their efforts to other lines.



With the advent of the electrical recording process and the making available of a large number of major works in complete form, an entirely new group of people was attracted to the phonograph. This vast army of intelligent music lovers is growing every day and must be served and properly served. In many cities there are now shops devoted almost exclusively to this trade. And these shops are enjoying a volume of record business unknown in the old days.



To our readers who may be experiencing some difficulty in finding in their cities dealers adequately equipped to serve them, we can only say, that undoubtedly before very long they will find in their vicinity that



a dealer has arranged to meet their requirements in an entirely satisfactory manner. We except the smaller towns, of course, where sufficient business is not available. We sincerely believe, however, that in every city of the first class there is a real need for a dealer in fine recordings and our years of experience in the record business assures us that this need will be met.



*Disques* is vitally interested in the record industry as a whole and thoroughly realizes that the development of new record collectors depends very largely upon intelligent dealers to serve them. Toward this we are extending our very best efforts.



In passing, may we remark, that the number of dealers who are now offering *Disques* for sale in their record departments has greatly increased, so that now there is at least one shop in nearly every important city where our little publication is made available to the public. With proper modesty, may we ask, "Is this not a good sign?"



The contest announced in the May issue, which closed on June first, was won by Mr. F. Schneider, South Braintree, Mass. Mr. Schneider sent in the nearest to the correct answer. The correct list of states in their proper order follows: New Jersey, Ohio, Michigan, Connecticut and Maryland. Mr. Schneider reversed the last two states. Four others sent in lists containing the proper states but the order in which they were placed was not as nearly correct. To each of them we awarded a special prize of records to the amount of five dollars. They were, O. W. Heath, Garden City, N. Y.; H. L. Anderson, San Diego, Calif.; F. S. Klees, Swarthmore, Pa., and R. W. Hichman, Hollywood, Calif. As we mentioned when we announced the contest, "It is all in fun," and we feel sure that the large number of readers who sent in guesses, join us in congratulating the winners.



The Editors of *Disques* are always anxious to give any information desired regarding recorded music. Our catalogue files and card index are available for answering the inquiries of our readers. Many of our subscribers are using this service. We wish to invite all to avail themselves of this source of information.

#### SUBSCRIPTIONS

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#### CODE

The first letters in the record number indicate the manufacturer and all records are domestic releases unless the word **IMPORTED** appears directly under the number: B-Brunswick, C-Columbia, EB-Edison-Bell, FO-Fonotipia, G-National Gramophonic Society, HO-Homocord, O-Odeon, PA-Parlophon, PD-Polydor, R-Regal (English), and V-Victor.



# Arnold Bax, A Modern Mystic

EDWARD WINSLOW

The work of Arnold Bax forms an imposing list of musical composition, an output of highly significant creative work in which musical England should take vast pride and in which there abides, besides a piquant contemporaneity, much that is poetical and in agreement with the finest English lyrical traditions. Mr. Bax calls himself "a brazen romantic," but this appellation might prove misleading. If we are to accept the term *romanticist* as being applicable to the composer who is a lover of the poetic and the occult, as against the realistic, or as an artist who transmutes life's experiences into shapes and images of abstract beauty, then Arnold Bax certainly comes under this heading. Mr. Eric Bloom, eminent English critic, calls attention to the fact that romanticism in music also embraces those composers who are above all concerned with the expression of their own feelings, and with such figures Bax has nothing in common. His art is not subjective like that of Schumann, Chopin, or Tschaiowsky, to mention only three masters in whom this characteristic trait is apparent in progressive degrees. Bax is not an artist who lays bare his individual feeling to others. His expression contains a certain reticence of individual emotion. His inner self is presented to us in disguise under which surface there appears to the sensitive listener an abundance of immense spiritual appeal. These emotions are never expressed in an egotistical manner, even where the work has an autobiographical significance. Sometimes they are enwrapped in certain aspects of nature which are attuned to his mood with remarkable felicity: *November Woods*, *Winter Waters*, *Apple-Blossom Time*, or *The Maiden with the Daffodil*. Mr. Bloom presents a literary comparison which may serve to elucidate the view that Arnold Bax's art is non-romantic. He compares this musical expression with the art of Thomas Hardy. "In the latter's work," claims the English critic, "none can fail to discern a classic aloofness from the affairs of men and women. There is something beyond the mere plot, beyond the mastery of form of the great novels, something larger and more absorbing even than these. It is destiny, doing its work relentlessly and without regard for human hopes, passions and desires. Hardy, too great a thinker to ignore this mysterious law, cannot, for all his sympathy with the griefs and failings of his characters, stay the course of their fate for the sake of making a pleasant tale. A similar force, one cannot help feeling, stands behind the work of Arnold Bax, and transcends all the emotions his music awakens in us, at the same time intensifying rather than obliterating them. Music being a more abstract form than literature, this force is naturally more elusive in the case of Bax than in that of Hardy, and therefore more difficult to define, but the impression resulting from it is very much the same. The hidden strength of Bax's music seems to be a preoccupation with nothing but the great and lasting beauty of life and nature, besides which mere personal concerns—essential assets to the romantics—shrink into insignificance." Here is struck the note which explains why the subject of our study, though intensely emotional at times, has never been known to lapse into sentimentality, and why, even when he bases his work on a literary subject (*Moy Mell*, *Tintagel*, *Mediterranean*, etc.), it is never programme music in a descriptive sense.

Basing his claim on the above presumption, Mr. Bloom classifies Arnold Bax as a mystic. The occult substratum that underlies his art could never find such adequate expression without a certain mysticism. Bax has a way of throwing light, partly by instinct, partly by artistic sensitiveness, on things that are hidden to our physical perception yet present to our inner consciousness. And, here lies a



clue to his abiding love for and absorbing interest in Irish folk-lore and literature. This is clearly revealed in many of his works (*Moy Mell*, *Oboe Quintet*, *Phantasy Sonata*, etc.) and the mood of expression it has induced has frequently been described as the musical equivalent of W. B. Yeats's poetry. This love for Celtic folk-lore, with its fairy-tales and its passionate, almost superstitious adoration of nature manifests itself particularly in the *Violin Concerto*, *The Garden of Fand*, both as yet unrecorded, and the three works mentioned above, in parenthesis, as well as the numerous songs.

Arnold Bax was born in London in 1883. When he was seventeen years of age he matriculated at the Royal Academy of Music where he became a pupil of the famous piano teacher, Tobias Matthay, and studied composition with Frederick Corder. While attending this institution he astonished both the faculty and fellow students by the brilliancy and facility with which he read at the piano the most intricate of modern scores as they arrived. He left the school five years later with a complete technical mastery; but he was, even then, at the outset of his career surprisingly free of anything that savours in the least of academic training. His technique is immaculate; his two main characteristics are his feeling for poetic beauty of line and his use of a kind of harmonic arabesque, constantly varied, to enrich his texture. The orchestral writing of *November Woods* and *The Garden of Fand* (two works which, incidentally, cannot be recorded too early) are amazing for a fine texture of moving parts and subtle color effects. Although Bax's love for nature suggests the late French school of Impressionism, he is no believer in mere harmony and has little love for the rigid blocks of the Impressionists. Bax's writing, although generally alive with an infinity of detail and a glittering fabric of numerous separately moving parts, is highly economical. Everything has its purpose, parts are not doubled merely for the sake of giving the instruments or voices something to do, so thus Bax's music never seems overloaded, even though it be often crowded with minute and apparently superfluous auxiliary matter.

The music of Arnold Bax is seldom played in the concert halls of America or, at least, not often enough to make the acquaintance a familiar one. Occasionally, an intrepid conductor will introduce an orchestral work by Bax (last winter his *Symphony in E Minor and C* was played with much success in Boston and New York by Koussevitzky and the Boston Symphony Orchestra—who might be entreated to record it for Victor). Our societies for the advancement of modern music, usually too busy with the German, Russian and French vintage, will overlook the significant musical output of contemporary England. Although the list is yet small, recordings of Bax's works, made audible by the gramophone, will permit all interested or curious to become acquainted with the creations of a foremost living composer. Vaughan Williams and Arnold Bax are, without doubt, the most significant of present-day English musicians.

*Moy Mell* (*The Pleasant Plain*) is called "An Irish Tone-poem." *The Pleasant Plain* is that region, conceived in Irish fairy-lore, inhabited by the good fairies or the other-world spirits affecting a kindly attitude toward mortals. Other definitions give the place a significance of an after-world. The work is dedicated to Myra Hess and Irene Scharrer, the two foremost English women pianists. In this work Bax demonstrates his poetical feeling, his intricate technique and adeptness in writing for two pianos, a medium which he has used in several other expressions, namely: *Hardanger*, *The Devil that Tempted St. Anthony*, *The Poisoned Fountain*, and a *Sonata*. The records of *Moy Mell* were published by the National Gramophonic Society and were made by that excellent team, Ethel Bart-



lett and Rae Robertson. They are no longer included in the Society's catalogue but are still available from the American importers.

The *Quintet for Oboe and Strings* and the *Phantasy Sonata for Viola and Harp* are two of Bax's most characteristic works. They abide in melodies that have a distinctly national ring and the composer is especially under the spell of the folk-music of Ireland. The *Phantasy Sonata* is in four movements but throughout runs a single main theme which imparts a remarkable unity to the whole, in spite of the diversity between the movements. This dominant motto theme is given out in the beginning with great decision by the viola. The harp is engaged for some length in merely accompanying the companion instrument, setting a conflicting rhythm against it. In this manner Bax economises the resources of the harp, an instrument whose possibilities, not so much of technique as of color, are comparatively soon exhausted. This unusual instrumental alliance offers enchanting opportunity for new color within its limitations. Bax gives us several glimpses of his predilection for introducing tunes of a "folky" character into his work here and there. This treatment becomes more evident in the *Quintet for Oboe and Strings*, one of the most delightful of modern string and wind instrument works. The quintet is a short, light and clear work full of nature feeling and healthy freshness. It is at once highly poetic, full of feeling for the open air, and sublimely formed. In this piece, where the composer has drawn upon the peculiar color and penetrating quality of the oboe as an augmentation to the string quartet, he has not given to the reed instrument a solo prominence but, for the most part, has merged the oboe advantageously with the other instruments. There are a few ornamental passages for the oboe. The National Gramophonic Society has been extremely fortunate in procuring the services of Leon Goossens, the finest of English oboecists. The reproduction of both the *Sonata* and the *Quintet* is exceptionally good and the interpretation of the works is most satisfactory.

*Tintagel* is a striking work. It has no elaborate programme, but conveys a picture of the castle-crowned cliff, on the Cornish coast, and the Atlantic as seen from there, on a sunlit summer's day. Of all Bax's works, *Tintagel* will probably be the one to make the most direct appeal by reason of its picturesqueness and its poetical suggestiveness. Eugene Goossens gives a fine reading of the work, well-reproduced. This may also be said of *Mediterranean*, in Bax's lighter vein, appearing on side four of the set. *Mediterranean* was originally written for the piano. It was scored for the orchestra by the composer. The piece reveals an entirely different aspect of Bax's talent. In this work Bax has been attracted by a geographical location far to the south of his usual aesthetic habitat. The shores of Spain, Italy and Southern France are easily enough discerned in the music.

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## THE RECORDINGS

**Bax: *Moy Mell—The Happy Plain*.** An Irish Tone-Poem. Two sides. Played by Ethel Bartlett and Rae Robertson (Two Pianos). One 12-inch disc (National Gramophonic Society G-102). Price, \$2.00.

**Bax: *Phantasy Sonata for Viola and Harp*.** Six sides. Played by Raymond Jeremy (Viola) and Marie Korchiusko (Harp). Three 12-inch discs (National Gramophonic Society G-118 to G-120 Inclusive). Price, \$2.00 each.

**Bax: *Oboe Quintet*.** Four sides. Played by Leon Goossens (Oboe) and The International String Quartet. Two 12-inch discs (National Gramophonic Society G-76 and G-77). Price, \$2.00 each.

**Bax: *Tintagel*.** Three sides and *Mediterranean*. One side. Both played by the New Symphony Orchestra conducted by Eugene Goossens. Two 12-inch discs (English—"His Master's Voice" V-C1619 and V-C1620). Price, \$1.75 each.



## Albert Coates—The Man and the Musician

PETER HUGH REED

Spontaneity is the keynote to Albert Coates' temperament. Spontaneity and a deep love for all humanity—these make of him, one of the most human, sympathetic and forceful conductors. An illustration of these traits has but recently manifested itself. In the midst of a busy season, he overheard a friend mention Charles T. Griffes, that young and promising American composer who, just as he began to come into his own, was cut down by the reaper death. Coates' friend remarked that this being the tenth anniversary of Griffes' death, he hoped that conductors and musicians in America during the coming year would honor his memory by playing his music. Coates turned quickly and inquired if Griffes had any outstanding orchestral work. His friend told him of that admirable tone-poem *The Pleasure Dome of Kubla Khan*. "That interests me," said Coates, "I've been seeking a new American work to play during my Stadium programs this summer in New York. Here's an excellent idea, one which appeals to me tremendously. I'll cable my American managers to have that score ready for immediate rehearsal when I arrive." And forthwith he did. The gesture, we believe, was a rare one. It is only just to hope—that the enterprising Victor Company will seek to have Coates record the work for us at the same time, and thereby make his gesture an enduring one.

Coates is essentially an idealist, that is—in the practical sense. In all his interpretations one hears healthy sentiment coupled with superb vigor. It is utterly alien for him to express sentimentality or for that matter any sanguine romanticism. He feels too keenly an intensification of life in his music-making at all times—a living tonal quality. Poetry of sound, however, he knows and appreciates—but moulds it wisely through rhythmic nuance. Like all artists of spontaneity his interpretations vary. Yet when he fails in his purpose, we believe, one retains a high esteem for his work.

When Coates made his reentry into New York two years ago, after a lamentable absence of seven years, conducting the New York Philharmonic Orchestra at the Lewisohn Stadium—critical praise was unanimous for the vitality of his readings. "It was as if an electric current had been turned on in the orchestra," one critic remarked later, "when he began the symphony that first night. (The symphony was Brahms' Fourth.) Immediately we were made aware of a brilliant and dynamic personality, whose music-making was wholesome and keenly enjoyable."

Coates conducts without a baton. Long ago—he discarded that ebony stick because he felt it was too subjugating and militant. He prefers to mould phrases of sound now—much as a sculptor moulds clay. His rhythmic sense is *sempre* resilient, volatile and ingratiating. Metronomic precision is as alien to his temperament as sentimentality. His rhythm has wings. It soars, freed and unfettered by that absurd time-clock which has been the bane of many a student's study period. Early in his career, he felt the restraint of the baton. His teacher, that unforgettably brilliant conductor Artur Nikisch, once remarked upon this—saying, ". . . a conductor's stick seems insufficient for your feelings, Coates."

Some writers have advanced the erroneous impression that Coates is pugilistic in his conducting, and that having served as the leading conductor of the Imperial Opera in St. Petersburg for many years—previous to the war—he cannot forget the energy or influence of the Russian Eagle. Such statements are not true. Coates



undoubtedly owns a fine feeling for Russian music. After all—he was born in St. Petersburg of Russian and English parentage, his mother being in part Russian. But Coates' musical training was obtained in Germany. It was there he learned his "Wagner," and one may thank the "powers that be" that it was under Nikisch. His readings of Wagner have provoked comments of favor and disfavor—because after all—they came from a source of conception diametrically opposed to the romanticism of Richter. But through all his phonograph recordings, Coates has found international appreciation, which can be understood, for after all even if one does not agree with him one does respect him for his vitality and wholesomeness. In all his work there is a forthrightness which if it does not always inspire, at least satisfies in part. In Germany it has been said that his recordings have found unrivalled appreciation. This statement would seem to be substantiated by his recent visits to the Berlin State Opera as a guest conductor. In September of last year, he went there for a six weeks' engagement. His success was so great that the management invited him to return later for four more weeks, and again after his second visit he was given another invitation to return for several weeks this spring.

Perhaps no other conductor has had the International acknowledgements that Coates has known. He has conducted the famous Barcelona Symphony for a special season several years in succession. Besides he has conducted with eminent success in Italy, France, Germany, Russia and his own country, England, where at the present time he is permanent conductor of the London Symphony. Paris has invited him for a season of Russian Opera at the "Comique" this summer, and the Soviet Government has conferred a high honor, recently, by inviting him to become Impresario of the Moscow Opera House at an annual salary of \$50,000.

Where recorded music is concerned, no conductor has done as much for the advancement of this work as an art as Albert Coates. He has spent long hours in the studio assisting the directors to procure the best results. He has willingly sacrificed his own readings, where it was necessary, to the fallibility of the mechanical, in order that the music underhand might be made available on records. He has hurried passages here and there to confine them to the limited spaces of the record, because the prohibitive prices of recording made it absolutely necessary to cut down to a given number of records. In the old days, prior to electrical recording, Coates' orchestral discs were among the finest in existence. It was he who discovered that a larger and better orchestra could be assembled before the recording horns. Always he has sought to perpetuate the glories of the orchestra, an ensemble which he conceives as one instrument in its ultimate expression. Detail should be taken care of in rehearsal he believes—the actual performance should be spontaneous, vital and unstudied.

Coates also believes in open rehearsals, "a fact which throws a clear light on his character, both musical and general," says an English writer, and—"he is among those who will have perfection, as far as they understand perfection; and when he is taking an orchestra into the heart of a piece, every moment of the task is full of life and interest. To see him standing at the desk, coatless, collarless, and perhaps with shirt-sleeves rolled up, putting every ounce of physical and mental energy into the labour of instruction—though always without extravagance—is to be stimulated in an intense degree . . ." This is all true. And it is the reason for the intensification of life in his readings, when—having perfected them in rehearsal—he later presents them in public.



We have long believed his interpretations of "Tschaikowsky" and "Scriabine" the keenest justifications for the reproduction of these scores. As he reads them, their pathological qualities are absolutely submerged and the energy and health of sane impulse makes doubly human their attributes. His "Beethoven" gives us the rough-hewn vigor of a musical giant—a quality that has always belonged to that composer even though most musicians invest him with a classical halo. In the mighty *Ninth*, in the *Seventh*, in the heroic *Third*, and in the poetic *Second*—he realizes inspiring performances. In the *Fifth*—he fails—perhaps because the *Fifth* demands something more than a straightforward rhythmic delineation. His readings of Brahms, to our way of thinking, are likewise inspirational; and his performances of the works of Richard Strauss are truly magnificent.

The summation of an article on Coates in *The British Musician* last year brought forth a tribute to the man as well as the musician, which is worthy of perpetuation. "Albert Coates has a deep experience of life. He takes delight in all types of humanity, and has wide natural sympathies. If he cannot find beauty to admire, he endeavors to trace the spiritual forces at the base of what is brought before him for study and observation. By such means he strives to fulfill his high responsibility as intermediary between creator and listener. Art, one can be certain, means more to him than personal renown; and no higher praise can be offered a public musician."

Coates believes in the freedom of the soul and in faith of service. To serve willingly to the best of one's ability, and to benefit others in so far as it is possible without letting the question of gratitude trouble you. This might be called his creed.

## Honegger, Poulenc & Milhaud

RICHARD GILBERT

### 4. Milhaud: *Second Quartet—Saudades do Brazil*



Darius Milhaud, of Jewish descent, was born in Aix in Provence, 1892. He studied at the Paris Conservatoire from 1909 through 1915. His teachers were Gedalge (counterpoint and fugue) and Widor (composition). The war precluded all chance of his competing for the *Prix de Rome*. For the years 1917 and 1918 Milhaud was attached to the French legation at Rio Janeiro. While at this post his musical sensibility was attracted by the colorfulness of South American melodies; the creative result was two sets of *Saudades do Brazil*, for piano—later orchestrated. He visited America as lecturer, pianist, conductor and composer during the season 1922-23. Milhaud has a copious energy and his output is by far greater in quantity than that of either Honegger or Poulenc or other composers of his age. By the time he had reached the age of thirty he had composed several lyric dramas, symphonic works, five quartets, pieces for violin, for piano, and for wind instruments, and many songs. Such facility has, of course, taken its toll in the inequality of the different works. His first



creations were distinctly romantic; influences of Franck, Debussy and Magnard are apparent, but these in turn gave way to the theories of Stravinsky, Schönberg, Bartók and others. The aesthetic conceptions of Jean Cocteau and Eric Satie also played a prominent part in the formation of his artistic character.

The music of Darius Milhaud embraces a wide range of expression. The early string quartets depended, to an extent, on the *Schola Cantorum*; the incidental music to the Greek tragedies *Choëphori* and *Agamemnon* of Aeschylus reveals a sombre and violent capacity quite original; *Poèmes Juifs* and *Soirées de Petragrad* show that delicate tints and lyrical emotions are by no means outside this exuberant nature. Milhaud is likewise proficient in the humorous side of his art. In this respect, like Poulenc, he is somewhat the godson of Erik Satie. *Le Boeuf sur le Toit* (*The Bull on the Roof*)—also produced under the title of “The Nothing-doing Bar”—is an exploitation, with brilliant effect, of the humorous possibilities of the Brazilian tango. *Le Train Bleu* is an amusing parody of the conventional musical comedy. *Trois Rag-Caprices* employ the jazz idiom; *La Création du Monde* utilizes the same spirit: a fugue on a jazz theme, a blues section and “a long breathed melody over a barber shop accompaniment.” These last three compositions have not been recorded either in part or whole. The latter work, a ballet, should meet with much approval, particularly in America. It was composed in 1923 and treats of the creation of the world according to African legends. Aaron Copland, one of our most promising composers, claims that Milhaud has understood better than any other European how to assimilate the jazz idiom: “In *La Création du Monde* he has completely transformed the jazz spirit. When jazz is long forgotten this work will live . . . it is one of Milhaud’s most perfected pieces of work.”

Milhaud is an experimenter, but it cannot be said of him that he is in any degree a mathematician or a “laboratory musician.” In *Protée* and *L’homme et son désir* he looked into the possibilities of instruments of percussion. However, his most daring experiment in this direction was his curious “orchestration of stage noises” in the music to *Choëphori*. A large number of percussion instruments are employed together with combinations of whistling winds, human groans and cries of despair! Like Honegger, this musician feels himself drawn toward the dramatic. But, unlike his confrère, frequently, he does not find himself entirely at home here. Milhaud’s most characteristic trait is lyricism and his temperament is classical and scholastic. Honegger’s more forceful romanticism (here the term is not to be confused with the more sentimental brand found in the “heart on the sleeve” school of the nineteenth century) suits the exigencies of the stage more aptly.

Polytonality is the chief technical characteristic of Milhaud’s music. The name was given to the device of making more than one key heard simultaneously by the French theorists, Milhaud in particular—*Polytonalité et Atonalité*, *La Revue Musicale*, Paris, 1923. This super-imposition of one key on another was arrived at through several musical channels and through several generations of creative endeavor. The reader, if he is interested, should read the articles on polytonality and atonality to be found under *Harmony* in both the late edition of *Grove’s* and the *Dictionary of Modern Music and Musicians*, edited by Eaglefield Hull. The necessary musical illustrations are therein included. Lack of space for musical notation precludes any detailed explanation here. Milhaud has stated, in the *La Revue Musicale* article, mentioned above, remarks, which we feel to be worthy of translation and quotation, regarding this much misunderstood process. They are: “That which determines the polytonal or atonal character of a work, is much less the procedure of writing than the essential melody which is its source, and



which comes only from the heart of the musician. It is this absolute and organic necessity of the initial melody which prevents these processes from stiffening into a system otherwise lifeless. All the life of a work depends only on the melodic invention of its author, and polytonality and atonality will only furnish his sensibility, his imagination, and his fantasy with a vaster field, richer methods of writing and a more complex scale of expression." In his music, Milhaud has made a strict point of a polytonality by single melodic lines and has incorporated this theory indelibly into the majority of his later works (his earlier music was devoid of anarchical suggestion; from 1915 onward he began increasingly to employ the polyharmonic idiom). The theory is studied in relation to both harmony and counterpoint and was not resorted to in haphazard fashion, as Mr. Trent, in his study of Manuel de Falla, would have us believe. Mr. Trent's remarks, although they are derogatory to Milhaud's integrity, are interesting to quote: "The eccentricities of this group (*Groupe des Six*) drove many composers into frank reaction against any kind of modern music. In their student days before the war they had amused one another by playing Haydn minuets with the treble in one key and the bass in another; now they saw this sort of thing printed, published, and performed as serious music." Mr. Trent forgets, when characterizing this harmonic trend as the "Armistice style," that the idiom was inevitably arrived at after the experiments of creative forerunners. The *Preludes* of Debussy, the ballets of Stravinsky, and the tone-poems of Strauss all pointed the way to a harmonic freedom; just as Palestrina and Byrd evolved the plain-song into a part-writing in which the voices held to individual melodic lines, so the moderns of today have freed the line from harmonic bindings—giving to each its own independent tonality.

But Milhaud's music contains other individual qualities. He is a lyricist. "His music," Mr. Copland exclaims, "always sings. Whether he composes a five act opera or a two page song this singing quality is paramount. The music flows so naturally that it seems to have been improvised rather than composed . . . This utter simplicity of approach has endowed him with a style uniquely and unmistakably his own. You can distinguish a page of Milhaud from among a hundred others." Milhaud's copiousness has been remarked upon above. And it is true that his nature combines a tender, naive, and all pervading charm with a darkly colored nostalgia (Mr. Copland assigns this nostalgia, which is without pessimism or yearning but contains a deep sense of the tragedy of life, to Milhaud's Jewish blood), and also an emotional exuberance, violence, and a strong sense of logic. When it is gay and alert his music becomes quite French; his love for simple folk-like melodies and clear-cut rhythms is apparent. We hope to point out substantial examples of these widely differing and converging qualities in the recorded works to be commented upon, necessarily too lightly.

The second string quartet was begun in 1914 and completed in March of the following year. Milhaud was then twenty-three years of age and scarcely more than a pupil. The musicianly writing, though in spots rather uninspired, will tend to prove that Milhaud knew the requirements of his craft and possessed an uncommon knowledge of composition for his age. The work is in five movements: *Modérément animé*, *Très lent*, *Très vif*, *Souple et sans hâte*, and *Très rythme*. While Milhaud's first quartet was written with a definite key signature (A minor), the second is more or less atonal. The quartet is one of the composer's favorites among his own works. In the course of the five movements he makes a more frequent use than hitherto of ingenious polyphonic devices. The second movement contains, for instance, a bold fugato section and there is much con-



trapuntal writing in the fourth, despite the pastoral character of its second subject. Milhaud's fondness for tunes of a folk-nature is apparent throughout the work. One is of the opinion, in many instances, that the locale is Paris. The work is handsomely played by the Krettly Quartet, of Paris, who are remarkably famous for their interpretations of modern and ultra-modern music. The players mete out, with proper reserve and consideration for the whole, their separate parts with virtuosic ability. The recording is clear and full-volumed. A third string quartet was composed in 1916. It is not published. The early period, from 1913 to 1917, may be said to have terminated with Milhaud's departure for Rio Janeiro.

The *Saudades do Brazil* were originally written for piano and consist of two sets of dances. The tunes are purely Brazilian, as is also the rhythmical character of each piece. The treble is written in a tonality different from that used by the bass voice. The result is a strange atmospheric quality: bizarre, exotic and vague. The orchestrations are effectively played by the Lyonnais organization of thirty virtuosi. Joseph Szigeti plays two arrangements for violin and piano of *Tijuca* and *Corcovado*. It is important to say that they are effective transcriptions and are consummately played by the Hungarian violinist, always to the fore with interpretations of modern works.

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### THE RECORDS

**Milhaud: Second Quartet.** Eight sides. Played by the Krettly Quartet. Four 12-inch discs (French Columbia C-D15183 to C-D15186 inclusive). Price, \$2.00 each. Miniature score—Durand et Cie., Paris.

**Milhaud: Saudades do Brazil** (Suite of Dances) *Ouverture*; No. 1, *Sorocaba*; No. 3, *Leme*; No. 6, *Gavea*. Two sides. Played by "Le Trigentuoer Lyonnais" under the direction of M. Charles Strony. One 10-inch disc (French Gramophone V-K5720). Price, \$1.25.

**Milhaud: Saudades do Brazil** (Arrangements for Violin and Piano) *Tijuca*. One side of French Columbia disc C-D1633. Played by Joseph Szigeti (Violin). One 10-inch disc. Price, \$1.50.

**Corcovado.** One side of French Columbia disc C-D1527. Played by Joseph Szigeti (Violin) with piano acc. One 10-inch disc. Price, \$1.50.

**Milhaud: Le Boeuf sur le Toit.** Four sides. (Cadenza by Arthur Honegger.) Played by René Benedetti (Violin) and Jean Wiener (Piano). Two 12-inch discs (French Columbia C-D15074 and C-D15075). Price, \$2.00 each.

**Milhaud: Nothing Doing—Tango.** One side. (Dance orchestra arrangement.) Played by the Gramophone Orchestra (*Adieu New York* by Auric on reverse side). One 10-inch disc (French Gramophone V-K5339). Price, \$1.25.

**Milhaud: Songs—Poemes Juifs.** Two sides. Sung by Mme Jane Bathori (Mezzo-Soprano) with piano accompaniment by the composer. One 12-inch disc (French Columbia C-D15194). Price, \$2.00 *Soirees de Petrograd: L'Ancien Regime; La Revolution.* Two Sides. Sung by Mme Jane Bathori (Mezzo-Soprano) with piano accompaniment by the composer. One 12-inch disc (French Columbia C-D15135). Price, \$2.00. *Chant Populaire Hebrique: La Separation.* One side. Sung by M. Charles Panzera (Baritone) with piano accompaniment. One 10-inch disc (French Gramophone C-P804). Price, \$1.50. *Trois Poemes: Fumée; Fête de Bordeaux; Fête de Montmartre.* One side. Sung by Mme Jane Bathori (Mezzo-Soprano) with piano accompaniment by the composer. (Reverse side contains *Trois Melodies* by Satie). One 12-inch disc (French Columbia C-D15195). Price, \$2.00.

**Milhaud: Opera-Minute: L'Abandon d'Ariane.** Two sides. *La Delivrance de Thesee.* Two sides; *L'Enlèvement d'Europe.* Two sides. Performed by Mmes Bathori, Bouteron, Bréga, Valencin; MM. Hazart, Planel; Chamber Orchestra and Chorus under the direction of the composer. Three 12-inch discs (French Columbia C-D15137 to C-D15139 inclusive). Price, \$2.00 each. Miniature score (Piano and Voice)—Universal Edition, Vienna.

**Milhaud: Orestie d'Eschyle.** Two sides. Sung by "La Chorale Caecilia d'Anvers," accompanied by orchestra. One 12-inch disc (French Columbia C-D15242). Price, \$2.00.





## ORCHESTRA

ROSSINI  
V-7255

{ Barber of Seville: Overture. Two sides. Played by the Philharmonic-Symphony Orchestra of New York under the direction of Arturo Toscanini. One 12-inch disc. Price, \$2.00.

Miniature score—Eulenburg No. 685.

Faultless strings, impeccable woodwinds and perfectly intoned brass merge and unite in that unparagoned of musical instruments: the Philharmonic-Symphony Orchestra of New York. This indefective and completely harmonious organism responds to the slightest wish of its great master in interpretations which reach to the acme of perfection. It matters little whether that reading be of the Beethoven *Ninth*, the Brahms *Second*, the *Tannhäuser* overture, Debussy's *La Mer* or the much less consequential overture to the *Barber of Seville*. The same perfection of detail, the same coherence to structure, the same dynamic precision which go into the making of a transcendental interpretation of a Mozart symphony are here invested in a piece of less amazing and inspiring proportions.

The overture to what may be called the most popular of comic operas is seldom included on programs given in the sacred confines of the more august concert halls. Rossini's prelude, composed over a hundred years ago, is brought out today, away from the opera house, only at summer concerts, by Goldman's band on the Mall, and on the radio. Nevertheless, Toscanini periodically plays music other conductors pass by as being too trivial or light, and he plays it superbly. The past season's patrons of the New York Philharmonic-Symphony Society saw on their programs two much less known overtures to Rossini operas: *L'Italiana in Algeri* and *Il Signor Bruschino*.

The Victor recording is especially spacious and reveals the orchestra's powers of accuracy under Toscanini's direction most faithfully. The quality is by no means inferior to the former Toscanini recordings. The resources of this orchestra—is there any doubt of it being the premier symphonic organization in the world?—are employed consummately by the conductor. The body is drilled to paramount preciseness. After the short introduction the sweet sinuous first theme serves to display the luminous quality of the orchestra's initial strings. The following bars, demi-semiquavers leading to fortissimo chords, demonstrate Toscanini's exact feeling for expressive dynamics. A real orchestra *pianissimo* is achieved in this reproduction, no mistake about that. At the beginning of side two and just preceding the first crescendo there are exploited the woodwinds. Here is ample justification for the praise bestowed upon this section of the Philharmonic-Symphony. Toscanini's reeds and horns are of the finest quality. The real thrill comes with the gradual and prolonged *crescendo*, a favorite device with Rossini. In quick time, this resource is displayed with all the delicacy and growing intensity imaginable. The climactic point comes after the second prolonged *crescendo*. The ending is achieved with a splendid bit of quick *decrescendo* occurring between the last bar on page 37 of the score and the initial measure of the next page.



SCHMITT

V-W1055

to

V-W1057

Incl.

IMPORTED

La Tragédie de Salomé—I. Prélude—Danses des Perles; II. Les Enchantments sur la Mer—Danse des Eclairs—Danse de l'Éclair. Six sides. Played by the Grand Symphony Orchestra under the direction of Piero Coppola. Three 12-inch discs. Price, \$2.00 each.



Miniature score—Durand et Cie, Paris.

Florent Schmitt wrote *La Tragédie de Salomé* in 1907. The work is considered by many appreciators of modern French music as his masterpiece. It was first performed at the Théâtre des Arts, in November, 1907, with an orchestra of twenty musicians when Loie Fuller danced and mimed the role of Salomé. The orchestral piece is dedicated to Igor Strawinsky and is based upon a poem of Robert d'Humières and not, as might at first be suspected, upon the play by Oscar Wilde. The set of dances was later arranged for a large symphonic orchestra and in this form is well-known throughout the musical world. The prelude outlines the mood of the work. The scene is a terrace of Herod's palace overlooking the Dead Sea. The sun is setting behind the mountains of Moab which fill the background. Torches light the scene which shows Herodias examining a coffer of jewels. Salomé is curious and watches, fascinated. She begins the *Dance of Pearls*. The second part of the ballet begins with *The Enchantments on the Sea*. Herod is moody, a prey to thoughts of debauchery and fear. Herodias watches him. Mysterious lights arise from the accursed sea; strange fragments of chants such as are heard during orgies, strangled cries, the rain of bitumen and ashes on the terraces of Sodom and Gomorrha, all present themselves in ghostly confusion. Snatches of dances, dull clashes of cymbals, clapping of hands, sighs and a wild laugh are heard. Then a stentorian voice mounts from the abyss. Herod, subjugated, listens. Vapors arise from the sea over which vague forms are outlined. A distant peal of thunder rolls. And then Salomé begins her dance amid the flashes of lightning. She tempts Herod. He pursues her and tears off her veils, one by one. John, the Baptist, appears and covers Salomé with his anchorite's mantle. Herodias interprets Herod's fury and by a gesture delivers John to the executioner. He soon comes back with the head of John, bloody, upon a bronze charger. Salomé, triumphant, possesses herself of the trophy and begins another dance. Then, suddenly disquieted, she rushes to the edge of the terrace and hurls the charger with its ghastly contents into the sea. The sea appears red. Herod, Herodias and the executioner are struck dumb with terror. Salomé faints. When she recovers she sees an apparition of John's head, now here, now there; at last the heads multiply on all sides. Salomé dances a dance of terror. The storm bursts in all its fury. Sulphur clouds roll up the precipice, whirling gusts of sand come from the desert, the tall cypresses sway and crash to the earth. The end sees complete destruction: the palace walls cave in and bury Salomé.

Schmitt's music, always impressive with its polyphonic exuberance, its impetuosity and dramatic fire, gives expression to a vivid depiction of this lurid scenario in terms not usually encountered in Gallic art. *Daphnis and Chloe* (Ravel) and Schmitt's *Salomé* are the two great modern French ballets.

The recording, under the direction of the indefatigable Coppola, is up to the standards set by *Rapsodie espagnole*, *La Mer* and other late "La voix de son Maître" releases. Coppola is as much at home with Schmitt as he is with the other masters of French music, Debussy, Dukas and Ravel.



**DEBUSSY****V-9686**

to

**V-9688****Incl.**

*Ibéria*: 1—Par les rues et par les chemins; 2—Les parfums de la nuit; 3—Le matin d'un jour de fête. Five sides and

*L'Isle Joyeuse*. (Orchestrated by Molinari). One side. Played by the Gramophone Symphony Orchestra conducted by Piero Coppola. Three 12-inch discs in an album. Victor Set M-77. Price, complete, \$5.00.

Miniature score—Durand et Cie, Paris.

*Ibéria* is the second in a series of three suites which the composer termed *Images* for orchestra. The first and third are respectively: *Gigues* and *Rondes de printemps*. Neither of these works has been recorded. Though the *Ibéria* suite stands second among the published scores of the group it was the first to be composed and dates from 1907. The suite is in three parts. The English translation of the title of each would be: 1—*In the streets and byways*; 2—*Odors of the night*; 3—*The morning of a festival day*. The second and third movements are intended to be played straight through without pause. M. Coppola continues the end of the second section onto the fifth side and goes right into the last movement. *Ibéria* was composed when Debussy's highly individual art was at the height of its maturity. The great twenty-year period, beginning in 1892 with the composition of *L'Après-midi d'un faune*, was drawing to a close. The string quartet, the *Nocturnes*, *Pelléas et Mélisande*, the *Chansons de Bilitis*, the piano *Estampes*, the songs *Fêtes Galantes* and *Ariettes oubliées*, *La Mer* and the *Images* for piano had already established the arrival of an indisputably great artist. After *Ibéria*, the two books of piano *Préludes*, *Le Martyre de Saint Sébastien*, several groups of noteworthy songs, and then the quality of Debussy's writing began gradually to decline. This set of Spanish tone-pictures has been marked as Debussy's orchestral masterpiece. But, this is a matter of opinion, it being rather difficult to give this work, surely a kaleidoscopic array of Debussy's most arresting impressionistic colors, precedence over *La Mer*. M. Coppola again demonstrates his adeptness in handling music of this nature. The reading and recording are better, by far, than the only previously available set of *Ibéria* records by Paul Klenau and the Royal Philharmonic Orchestra, an early electrically reproduced Columbia set.

*L'Isle Joyeuse*, placed here on side six, is a transcription by Bernardino Molinari, the famous Italian conductor. Of the original piano piece, Alfred Cortot says, "the music spreads the snare of its laughter and its facile pleasure before the lovers whose light barques draw up on its fortunate shores, under the friendly protection of Watteau. One thinks of Verlaine and of Chabrier under the sensual compulsions of this music. It is an enchantment, an ecstasy of tone. Debussy never surpassed the ease and assurance with which he makes his rhythms utter his emotions." Mr. Molinari's transcription was made at the desire and with the approval of Debussy.

**ROSSE****V-C1731**

and

**V-C1732**

IMPORTED

Merchant of Venice Suite. Four sides. Played by John Barbirolli's Chamber Orchestra. Two 12-inch discs. Price, \$1.75 each.

This is agreeable music of a light nature. We have been unable, to date, to discover any information regarding the composer or the composition. We hope to have something to advance at an early date. John Barbirolli is a competent director. He is happy with music of a semi-classical nature, although the occasional readings of Mozart and Haydn which he has given us on records show an adeptness for deeper subjects. The recording of this agreeable little suite is full and lucid.



**HAYDN**

V-AV16  
to  
V-AV18  
Incl.

IMPORTED

Symphony No. 13 in G Major. Six sides. Played by the Vienna Philharmonic Orchestra under the direction of Clemens Krauss. Three 10-inch discs. Price, \$1.50 each.



Miniature score—Eulenburg No. 487.

After once hearing a Mozart or Haydn symphony conducted by a certain Mr. Toscanini of Milan and New York City, we find it difficult to take to heart a commonplace reading, no matter how well recorded. Clemens Krauss passes by much which would appear of a delicate or subtle nature under the baton of a more discriminating director. In short, he avoids all individuality. He gives us Haydn in quite a matter of fact and unconcerned fashion. The quality of merit possessed by these records lies in the marvelous reproduction of one of Europe's best symphony orchestras at work. Yet, the *Symphony No. 13 in G Major* contains many arresting and entertaining moments which are not altogether obscured by Herr Krauss. The director of the Vienna Opera has not taken the trouble to get under the surface of the work. Nevertheless, we recommend the set to all lovers of Papa Haydn's music. Until a Toscanini or a Koussevitzky chooses to record the work, we will have to be satisfied with this interpretation. And then, perhaps, we shouldn't be so fastidious. You see we are spoiled.

**RAVEL**

C-67785D

Pavane pour une Infante defunte. Two sides. Played by Gabriel Pierne and the Colonne Orchestra of Paris. One 12-inch disc. Price, \$2.00.

Miniature score—Max Eschig et Cie, Paris.

Ravel's *Pavane* should be familiar, due to the prevalence of two previously released orchestral recordings of it—i.e., Victor 9306 and Polydor 66726. Although these versions are excellent we prefer the present recording, mainly because of superior reproduction and a slower tempo. Myra Hess has recorded the piece in its original piano version—Columbia 157M.

A pavane was a slow and solemn dance, popular in the XVI and XVII Centuries. The name, derived from "padovana," points to an Italian origin, although the dance is generally said to have come from Spain, owing to its popularity in that country. Like all early dances, the pavane was originally sung as well as danced. Ravel's *Pavane for a dead Infanta* exploits the old form placed in a modern harmonic setting. This combination of the classical with the resources of modern color is characteristic of Ravel. The piece is an early work; it has been one of the most popular of Ravel's compositions, and it is published in all sorts of arrangements. Written originally for the piano in 1899, it was orchestrated sometime later by the composer.

"The piece begins with a modal tune, tender and sad, thinly harmonized by chords from which the third is frequently absent. The second section, in a higher register, is more fully supported. Its final bars are treated diatonically, but on its immediate repetition they are given chromatic colour, and repeated with a harmonization based entirely on major ninths.

"The first part is then repeated with fuller scoring. It leads to a third section (repeated with slight variation), in which a melody of considerable rhythmic freedom is repeated a fifth lower with harmonies mainly diatonic; but just before the end a chromatic scale in the inner parts adds an attractive richness. The first part is then heard again with slightly more elaborate figuration, so that the form is classical; it is a Rondo, in fact—A-B-A-C-A."

The above analysis is taken from Mr. F. H. Shera's excellent little volume *Debussy and Ravel*, published by the Oxford University Press.





**DUKAS  
LIADOW**

**B-90048**

The Sorcerer's Apprentice—Scherzo (After a Ballad by Goethe).  
(Dukas.) Three sides and  
Baba Yaga—Tableau Musicale. (A. Liadow.) One side. Both  
played by Orchestre de l'Association des Concerts Lamoureux,  
Paris, conducted by Albert Wolff.  
Two 12-inch discs. Price, \$1.50 each.

Miniature score for the Dukas—Durand et Cie, Paris.

*L'Apprenti sorcier* ("The Sorcerer's Apprentice"), the work by which Paul Dukas, the eminent French composer, is best known, has already received two gramophonic interpretations. Philippe Gaubert and the Paris Conservatory Orchestra have recorded it for Columbia and the New York Philharmonic-Symphony Orchestra directed by Toscanini has engraved it onto the wax for Victor. The first recording is slightly unsatisfactory due to a lack of precision in spots and a general mediocrity of orchestral timbre. The Toscanini version, while revealing a first-class orchestral body superbly recorded, has been criticized for a lack of humor and a too quick tempo. Here, Albert Wolff has been highly successful, investing the work with the necessary humorous quality demanded by the program and assisted by a fine orchestra and excellent reproduction.

Side four exploits an unfamiliar work of the Russian composer Liadow. This, too, is agreeably played.

**MANCINELLI**

**V-AW103**

IMPORTED

Andante Barcarola. (Mancinelli—Symphonic Intermezzo from  
the "Cleopatra" of P. Cossa.) One side and  
Scene Veneziane: Fuga degli amanti a Chioggia—Scherzo—Presto.  
(Mancinelli.) One side. Both played by La Scala Orchestra  
conducted by Mo Ettore Panizza.  
One 12-inch disc. Price, \$2.00.

Miniature scores for both—G. Ricordi & Co.

**SINIGAGLIA**

**V-AW104**

IMPORTED

Le Baruffe Chiozzotte: Overture. (Sinigaglia.) Two sides.  
Played by La Scala Orchestra conducted by Mo Ettore Panizza.  
One 12-inch disc. Price, \$2.00.

These records present popular works of two highly esteemed Italians. Luigi Mancinelli, 1848-1921, was largely self-taught, acquiring his knowledge of composition from the works of the great composers without any guide. In addition to his activities as a composer, Mancinelli was a thoroughly competent conductor, and directed concerts and operas, always with gratifying success, in many parts of the world. The *Andante Barcarola* comes from the *Intermezzi* he wrote to the *Cleopatra* of Pietro Cossia. Scored for strings and harp, it is rather lacking in interest. The *Scene Veneziane*, a very lively *scherzo*, is more effective and is ingeniously orchestrated.

Leone Sinigaglia was born in Turin in 1868. His orchestral works are mostly inspired by the songs and dances of the Piedmont section in Italy. The influence of Dvorák and Goldmark, whom he met in Vienna, is also apparent. *Le Baruffe Chiozzotte* is a highly enjoyable little affair, full of color and agreeable melodies effectively put together. Ettore Panizza, who directed the recordings of these two discs, is one of the leading concert conductors of Italy. He has written three operas and prepared a new edition of Berlioz's *Treatise of Orchestration*. The Orchestra of La Scala performs admirably under his direction, and the recording, especially in the Sinigaglia overture and in the *Scene Veneziane*, is full and mellow.



**WOLF-REGER**  
**PA-P.9486**  
 IMPORTED

Italian Serenade. Two sides. Played by the Grand Symphony Orchestra conducted by Dr. Fritz Stiedry. One 12-inch disc. Price, \$1.60.



The *Italienische Serenade* dates from 1893-94 and, according to Wolf's English biographer, Mr. Ernest Newman, falls within the period of the composer's finest creative activity. "The Serenade has all the fine-nerved, delicate poetry of the Italian songs, with the added fragrance and warmth of atmosphere that the orchestral colouring gives." Thus Mr. Newman. The *Italienische Serenade*, for small orchestra, must not be confused with the quartet work of the same name which was written in 1886. Thematically, Wolf drew the material for the later work from this early opus. In 1892 the composer wrote to his friend Kauffmann that he was engaged on the instrumentation of the first movement of his Serenade—a new work for small orchestra, intended to be in three movements, which he had great hopes would be a success. His scoring was interrupted from time to time and only the first movement was completed. The full score of this has been published, arranged by Max Reger. The other two movements were to have been an *Intermezzo* and *Tarantelle* respectively.

The anonymous orchestra seems to be composed of most competent musicians and gives a fine performance under the direction of Dr. Stiedry. The *Herr Doktor* is new in the recording field. Strings and woodwinds reproduce perfectly.

**BRAHMS**  
**C-G55206F**

Academic Festival Overture. Two sides. Played by the Grand Symphony Orchestra under the direction of Dr. Fritz Stiedry. One 12-inch disc. Price, \$1.25.

Miniature score—Eulenburg No. 656.

Since writing the notes above, on the Wolf *Italian Serenade*, we have received this record, from the Columbia German list. Dr. Stiedry conducts Brahms magnificently. The recording is good; a bit heavy in spots, but this can be overcome with the use of proper needles. The *Akademische Festouvertüre* was first published in 1881 and was composed within the period between the Second and Third Symphonies. This overture represented Brahms's musical acknowledgment to the University of Breslau for conferring upon him the honorary degree of Doctor of Philosophy. Subsequently, the overture became one of the most popular of Brahms's shorter orchestral pieces. It makes use of well-known German student songs; sometimes in a serious manner, sometimes gay, joyful, boisterous, poetic and sad by turns. The following German songs have been said to have been used: "*Wir hatten gebauet ein stattliches Haus*" ("*Ich hab' mich ergeben*"), the *Landesvater* ("*Hort, ich sing' das Lied der Lieder*"), the *Fuchslied* or Freshman's song ("*Was kommt dort von der Hoh'*") and *Gaudeamus*.

**CASELLA**  
**C-50224D**

La Giara: Tarantella—Il chiodo. One side and  
 La Giara: Danza Finale. One side. Both played by the Milan Symphony Orchestra under the direction of Cav. Lorenzo Molajoli. One 12-inch disc. Price, \$1.25.

*La Giara* is a ballet in one act based on a burlesque tale by Luigi Pirandello, the celebrated Italian dramatist and novelist. The stage piece was written in 1924. The first production of the work was given by the Swedish ballet in Paris at the Théâtre des Champs Elysées in 1924 under Casella's direction. The celebrated Italian composer shows here an influence of Stravinsky—*Petrouschka*, in particular. However, the excerpts reveal a brilliant orchestral technique and a fine feeling for the theatre. The tone of the Milan orchestra is well reproduced and the pieces are skillfully directed by Cav. Molajoli.





**R. STRAUSS**

**B-90046**

**and**

**B-90047**

Don Juan, Op. 20. Four sides. Played by the State Opera Orchestra, Berlin, conducted by Richard Strauss. Two 12-inch discs. Price, \$1.50 each.

Miniature score—Philharmonia No. 239.

**B-90044**

**and**

**B-90045**

Till Eulenspiegel's Merry Pranks, Op. 28. Four sides. Played by the State Opera Orchestra, Berlin, conducted by Richard Strauss. Two 12-inch discs. Price, \$1.50 each.

Miniature score—Philharmonia No. 242.

Strauss' two great tone-poems are available in numerous versions, but these conducted by Strauss himself seem, all things considered, to be the most satisfactory. Re-pressed from the Polydor records, the two sets are now brought out simultaneously under the Brunswick label. *Don Juan*, as everyone knows, is based on extracts from a dramatic poem by Nicolaus Lenau. It has often been pointed out, with considerable truth, that Strauss' work is remarkable, among many other things, for the fact that the sensual element is almost entirely lacking from the music: the Don Juan Strauss sets forth is not the usual empty virtuoso of biological recreations who comes to a rather bewildered end confronted with the embarrassing question of whether or not it has all been worth the time and trouble. Strauss' Don Juan is a more significant and tragic figure, seeking the sort of evasive beauty one hears much of but somehow never quite finds.

The *Till Eulenspiegel* was reviewed from the Polydor set in the April *Disques*. Strauss conducts both works with fervor and poise; those exaggerations he is said to be so fond of in conducting are not apparent here in these carefully planned and beautifully executed readings. One would have to go far, indeed, to find a composer better equipped to present convincing and vivid interpretations of his own works. The recording of both sets is unmistakably fine.

**ALBÉNIZ**

**C-52068X**

Pepita Giménez: Intermedio. One side and Suite Iberia: Evocación. (Albeniz-Arbós.) One side. Both played by the Madrid Symphony Orchestra conducted by Enrique F. Arbós. One 12-inch disc. Price, \$1.25.

**BRETÓN**

**CORELLI**

**C-52067X**

Escenas Andaluzas: Pólo Gitano. (Bretón.) One side and (a) Giga. (b) Badinerie. (Corelli.) One side. Both played by Madrid Symphony Orchestra conducted by Enrique F. Arbós. One 12-inch disc. Price, \$1.25.

Here are real "finds." The records are listed as repressings in the domestic Columbia Spanish list. Beautiful recording exhibits the fine timbre of the orchestra most engagingly. The Bretón work is typically Spanish as are also the Albéniz pieces. Tomás Bretón was a Spanish composer, born in 1850 at Salamanca, who died in 1923. He is better known for his dramatic and lyric work. No Spanish musician has ever worked with more fervor for the establishment of the Spanish opera as a national institution, nor came so near to bringing it to a successful end. The suite, *Escenas Andaluzas*, is alive with Andalusian color. Sharp rhythmic activities of the strings are contrasted vividly against an inverted pedal point and long piercing melody by English horn and oboe. The Corelli item is a real gem for lovers of the old music. It is exquisitely played. The records, on the whole, represent the Madrid Orchestra at its finest. Note the reasonable price.



**JUON**

**G-144**  
to  
**G-146**  
Incl.  
IMPORTED

Chamber Symphony, Op. 27. Six sides. Played by the New Chamber Orchestra conducted by Charles Kreshover. Three 12-inch discs. Price, \$2.00 each.



Paul Juon's family originally came from Switzerland but had long settled in Russia, where his father occupied a high official position. He first studied at the Moscow Conservatorium under Taneiev and Arensky; afterwards at the Berlin Hochschule under Bargiel, returning later to the same institution to take up a professorship. His musicianship has a dual origin, German and Russian, which is plainly evident in most of his compositions. In some respects a comparison with Medtner suggests itself. In the main, however, Juon is a German composer haunted by Slavonic visions and memories, possibly also by an early admiration for Tschai-kowsky, but otherwise loyal in his allegiance to the German classical tradition, and particularly to that phase of it which is dominated by Brahms.

The themes used in this *Chamber Symphony, Opus 27*, are Slavonic in origin. They are full of beauty and are treated in a masterfully contrapuntal manner. The work is characterized by breath of outline and a fine melodic line, which lead to great emotional climaxes. The symphony is scored for eight solo instruments. The instruments and their performers making this recording are as follows: violin, Samuel Kutcher; viola, Raymond Jeremy; 'cello, Cedric Sharpe; oboe, Leon Goossens; clarinet, G. W. Anderson; bassoon, A. R. Newton; horn, A. Thonger; piano, Rae Robertson. Most of these names will stand out familiarly. Mr. Robertson and his wife, Ethel Bartlett, will be remembered for their performance of the Arnold Bax piece *Moy Mell* on N. G. S. discs; the violinist, Raymond Jeremy, is one of the artists performing the Bax harp and viola sonata, also on N. G. S. records; Cedric Sharpe and Leon Goossens also have recorded before; and Mr. Anderson will be recognized as the principal critic on the staff of the National Gramophonic Society's magazine—*The Gramophone*. These artists are under the competent direction of Mr. Charles Kreshover who originally called the Society's attention to the work. The performance is a splendid one and the recording has captured all of the niceties and intricacies of the work.

**TSCHAI-  
KOWSKY**  
**C-G50227D**

Pique Dame: Selections. Two sides. Played by Dajos Bela and Symphony Orchestra. One 12-inch disc. Price, \$1.25.

**GOMEZ**  
**C-50226D**

Il Guarany: Overture. Two sides. Played by the orchestra of La Scala Theatre under the direction of Cav. Lorenzo Molajoli. One 12-inch disc. Price, \$1.25.

Superlative recording and playing mark both discs. Good music of the lighter sort.





## CONCERTO

**SCHUBERT**  
**Arr. Cassado**  
**C-67781D**  
to  
**C-67783D**  
Incl.

Concerto in A Minor (adapted for 'Cello and Orchestra from "Arpeggione Sonata"—arr. Cassado). Six sides. Played by Gaspar Cassado ('Cello) and Symphony Orchestra conducted by Sir Hamilton Harty. Three 12-inch discs in album. Columbia Set No. 139. Price, \$6.00.

The arpeggione, or guitar violoncello, a stringed instrument, played with a bow, was invented by G. Stauffer, of Vienna, in 1823. The instrument never came much into use and, in all probability, we would never have heard of it but for the composition of a sonata for pianoforte and arpeggione by Franz Schubert, in 1824. The instrument was in size comparable to the viola da gamba, or a small violoncello. The shape of the body was something like that of a guitar. The six strings were tuned E, A, D, G, B, E, in the F clef. An instruction book for the arpeggione was published by A. Diabelli, of Vienna; it being written by Vinc. Schuster, the player for whom Schubert wrote the sonata.

Gaspar Cassado, the Spanish 'cello virtuoso, has taken the original sonata and transcribed it into a big concert work for full orchestra and 'cello. He treats the sonata, so it is said, very freely especially in the first movement, where many extended passages and a cadenza appear. The first side gives the exposition of the movement based on the original Schubert, but treated in free extended form. Part two contains the "development" section which culminates in a cadenza for the soloist and the beginning of the "recapitulation." Part three brings the movement, *Allegro Moderato*, to a close. The second movement, *Adagio*, is short and of extreme beauty. The melody is of fascinating loveliness and it is doubtful if Schubert ever penned a more divine one. Three bars of introduction, then the 'cello gives out the theme. Slight variations and some enhancing modulations follow, in the midst of which a bassoon solo (originally written for the stringed instrument) begins an animated phrase. Some few measures for 'cello alone lead without break into the *Allegretto*. The third movement is in Rondo form. Schubert is in one of his happiest moods. Part five gives the principal theme and the spirited first episode. After the principal theme is repeated begins the middle section (side six). The second theme of part five reappears in A minor. Again the Rondo theme is heard and then a freely treated coda brings this joyful movement, and the work, to an end. We are told that the second movement, and the third (except the coda) follow the original bar by bar except for the differences of instrumentation in certain passages. The first movement is much freer, and is developed "up" from a Sonata first movement to Concerto form.

Cassado proves himself a most capable arranger and performer. This young 'cellist, in his early thirties, is without doubt one of the foremost performers on his instrument before the public today. A former student of Casals, he inherits his teacher's fastidiousness in combining fluent and proficient technique with discerning musicianship and fine taste. Sir Hamilton conducts the performance of which the recording is highly satisfactory.



**BRAHMS**  
**V-7237**  
 to  
**V-7241**  
 Incl.

Concerto in B Flat Major, Op. 83. Ten sides. Played by Arthur Rubinstein (Piano) and the London Symphony Orchestra conducted by Albert Coates.  
 Five 12-inch discs enclosed in an album. Victor Set M-80.  
 Price, \$10.00



Miniature score—Eulenburg No. 715.

The English H. M. V. pressing of this excellent set was reviewed in the May Number of *Disques*. It is now released domestically, at the same price, under the Victor Red Seal labels. If you have been unable to hear the English set, by all means go to your nearest dealer and listen to Rubinstein's fine playing, with the orchestra conducted by Albert Coates, on these domestic repressings.

## VIOLIN



**BOROWSKI**  
**MOZART-**  
**KREISLER**  
**V-7253**

Adoration. (Felix Borowski). One side and  
 Rondo. (Mozart-Kreisler.) One side. Both played by Renée Chemet (Violin) with piano accompaniment by Anca Seidlova.  
 One 12-inch disc. Price, \$2.00.

Felix Borowski is the annotator of the Chicago Symphony Orchestra program books. As the author of admirably restrained and lucid prose, it is difficult to reconcile him with the composer of this sticky thing called *Adoration*. It is, however, precisely the sort of recording material that would appeal to Renée Chemet, who seems intent upon putting a lump in somebody's throat. With Mr. Borowski's tune as her weapon, she returns to the attack, her fiddle dripping with sweetness and light. The *Mozart Rondo* is submitted to much the same sort of treatment, but as it is a faster and gayer piece, less opportunity is afforded the violinist to grow moistly sentimental.

**GLINKA**  
**SUK**  
**C-2191D**

Persian Song. (Glinka; arr. Zimbalist). One side and  
 Burleska. (Suk.) One side. Both played by Efrem Zimbalist (Violin) with piano accompaniment by Emmanuel Bey.  
 One 10-inch disc. Price, \$0.75.

Zimbalist made the *Persian Song* in an acoustical recording for Victor some years ago. This realistic reproduction will have a greater appeal. *Burleska*, by Dvorák's son-in-law, is a charming whimsical bit. The performer's virtuosity is beyond question.

**CORTI**  
**DRDLA**  
**C-2203D**

Grave. (Corti.) One side and  
 Souvenir. (Drdla.) One side. Both played by Yelly d'Aranyi (Violin) with piano accompaniment by Arthur Bergh.  
 One 10-inch disc. Price \$0.75.

This young musician is a violinist of capable talent which she devotes to the playing of two well-recorded pieces: the Corti work is noteworthy, the *Souvenir*, for those who like it, is one of the best playings recorded.





## CHAMBER MUSIC

**TSCHAI-  
KOWSKY  
DITTERS-  
DORF**

**V-D1655**

to

**V-D1659**

**Incl.**

**IMPORTED**

Quartet No. 2 in F Major, Op. 22. (Tschaikowsky). Nine sides and

Quartet No. 6: Minuet. (Dittersdorf.) One side. Played by the Budapest String Quartet.

Five 12-inch discs. Price, \$2.00 each.

Miniature score—Eulenburg 196.

Early in his career Tschaikowsky vowed that he would never write a pianoforte concerto or any chamber music because of the "detestable" quality of tone of such works. Later on this tone must have seemed somewhat less "detestable" to him. For in the complete list of his works one notes three pianoforte concertos, a *Fantasia for Pianoforte and Orchestra*, an *Andante and Finale for Pianoforte and Orchestra*, a sextet for strings, a piano trio and three string quartets.

Dedicated to the Grand Duke Constantine, the second quartet was begun late in December, 1873, and it was finished by January 26, 1874, though a few minor alterations were made in the score the following month. Kashkin, in his reminiscences, gives the following account of the first private performance: "Early in 1874 the Second Quartet (F Major) was played at a musical evening at Nicholas Rubinstein's. I believe the host himself was not present, but his brother Anton was there. All the time the music was going on Rubinstein listened with a lowering, discontented expression, and, at the end, declared with his customary brutal frankness that it was not at all in the style of chamber music; that he himself could not understand the work, etc. The rest of the audience, as well as the players, were charmed with it." The first public performance on March 10th enjoyed a considerable success.

The *Quartet in F Major* does not appear very often on programs these days, and hence is not excessively familiar. Perhaps that is one of the principal reasons why these records, played by the admirable Budapest Quartet, sound so charmingly fresh. The lively first movement, full of ingenious and striking effects, with several extended passages for the solo violin, is preceded by a mournful introduction of genuine beauty. The *scherzo* is brief and colorful; the first violin rushes along in high spirits, pausing, now and then, to let the other instruments catch up with it; but it is an essentially tawdry movement. The *Andante ma non tanto* just escapes cheapness. Tschaikowsky here finds life a bit sad and sheds a few harmless tears, but not, it should be noted, in the highly efficient and abundant way that later became a somewhat objectionable habit with him. He is here less the neurotic old woman, constantly peering under the bed for some fabulous monster, and more the healthy and sensitive young man, with a keenly alert and salubrious interest in his surroundings. Written in *rondo* form, the *finale* is a vigorous and energetic movement and proceeds with a fine swing.

The Budapest organization is one of the most satisfying string quartets now recording. Somehow it manages to get on its records a fullness and warmth of tone not to be found elsewhere. Its work here is sensitive and beautifully proportioned, and the set constitutes an altogether satisfactory release. The Dittersdorf rarity, occupying the odd side, is enjoyable.



**BRAHMS**

**C-67786D**  
to  
**C-67788D**  
Incl.

Sonata in D Minor, Opus 108. Six sides. Played by Efrem Zimbalist (Violin) and Harry Kaufman (Piano). Three 12-inch discs enclosed in an album. Columbia Set No. 140. Price, \$6.00.



**G-147**  
to  
**G-149**  
Incl.

IMPORTED

Trio in C Minor for Piano, Violin and Violoncello, Opus 101. Six sides. Played by the Pirani Trio (Leila Pirani, violin; Charles Hambourg, violoncello; Max Pirani, piano). Three 12-inch discs. Price, \$2.00 each.

Miniature score—Eulenburg 248.

This, again, is a great month for lovers of Brahms music. The *Piano Concerto in B Flat* and the *Academic Festival Overture* find release on domestic lists and the two chamber works, listed above, complete the month's elaborate offerings of Brahms. Nothing could please us more than the great *Sonata in D Minor* played by two such artists as Zimbalist and Kaufman. Both musicians are instructors at the Curtis Institute of Music in Philadelphia. The former shares with Leopold Auer the jurisdiction of the violin department, while Mr. Kaufman is the head of the accompanying division.

Brahms spent the three summers of the years 1886, 1887 and 1888 at Hofstetten, near Thun, on the Lake of Thun, in Switzerland. These three summers at Thun bore a rich harvest. The first enriched us with the *Trio in C Minor, Opus 101*, among other works of high quality including the second violin sonata and the second 'cello sonata; the third with the third violin sonata, opus 108. The great double concerto for violin and 'cello came into being during the second summer. Certainly, a great creative period in Brahms's life!

The recording of the Columbia set is distinguished by exceptional clarity and, with Columbia's smooth surface, is marless in creating an exact facsimile of a marless performance. Brahms dedicated his third violin sonata to his friend Hans von Bülow. He departed from the three movement plan of the earlier sonatas, this work being composed in four sections. The broad, flowing first movement is distinguished by a wonderful treatment of a long pedal point. The even balance of tone sustained by the performers enables us to fully appreciate the depth of harmony and the dramatic force of the modulation contained in this exquisite work. Columbia must be congratulated for giving us this superb set. Domestic recordings appear seldom in their album series (foreign repressings generally being issued) and the native artists here represented could not have been better chosen nor could the playing be improved upon.

The playing of the opus 101 trio is also noteworthy. The recording is satisfactory except on sides three and four (record 148) where there is a "swishing" noise as of a chaff-cutting machine. During *pianissimo* playing this is quite noticeable. Unfortunately, this appears to be a fault in the matrices and occurs in all the records issued.

**HANDEL**

**Arr. Halvor-**  
**sen**  
**C-67784D**

Passacaglia. Two sides. Played by Albert Sammons (Violin) and Lionel Tertis (Viola). One 12-inch disc. Price, \$2.00.

This very excellent recording was commented upon on page 129 of the *June Disques*, when it appeared in the English Columbia pressing. It is a satisfactory record in every respect.





## PIANO

**ALBENIZ  
DEBUSSY**  
**C-D15245**  
IMPORTED

Torre Bermeja—"La tour vermeille." (Albeniz.) One side and  
La Soirée dans Grenade—Extrait des "Estampes." (Debussy).  
One side. Played by Ricordo Viñes (Piano).  
One 12-inch disc. Price, \$2.00.

**SCARLATTI  
GLUCK-  
BRAHMS**  
**C-D13102**  
IMPORTED

Sonata in D. (Scarlatti.) One side and  
Gavotte from "Iphigenie en Aulide." (Gluck-Brahms.) One side.  
Played by Ricordo Viñes (Piano).  
One 10-inch disc. Price, \$1.50.

These first recordings of Ricordo Viñes' artistry will introduce to American music lovers a pianist of exceptional brilliance and one whose career played a great part in bringing to public attention the music of Ravel, Debussy and de Séverac. Viñes was born at Lérida, Spain, February 5th, 1875. He first studied under Terraza; then later at the Barcelona Conservatory where he obtained first prize for pianoforte at the age of twelve. In 1894 he obtained a similar distinction at the Paris Conservatory as a pupil of de Bériot, Lavignac and Godard. He had great success at the concerts of the *Société National de Musique*, *Schola Cantorum*, *Salon d'Automne*, *Société des Concerts du Conservatoire* and at the Lamoureux and Colonne concerts. This success in Paris was followed by an extraordinarily brilliant career in all European countries. The prominence of the name of Ricordo Viñes in the history of modern music cannot be over-emphasized. He was the first virtuoso to place his art at the service of the composers mentioned above. He was one of the first to understand, and make others understand, the new French school, through his wonderful exposition of its pianoforte works which for a long period he monopolized. The new school of Spain owes him a similar debt.

Thus it will be seen that Viñes is an ideal choice for sympathetic interpretations of Albeniz and Debussy. The piece by the first mentioned composer is of vague origin: no available list of the Spaniard's works includes it in the title labelled, nor are we familiar with the music. Debussy's piece belongs to the set "Estampes" which includes also (1) *Pagodes* and (3) *Jardins sous la pluie*. The set was first published by Durand in 1903. Viñes' artistry is likewise effective in the renderings of Scarlatti and Brahms. The recording is good.

**FALLA  
SCRIABIN**  
**B-90050**

El Amor Brujo: Ritual Fire Dance (Dance of the Fire Worshippers). (Manuel de Falla.) One side and  
(a) Prelude, Op. 11, No. 10. (b) Etude in D Flat Major, Op. 8, No. 12. (Scriabin.) One side. Played by Alexander Brailowsky (Piano). One 12-inch disc. Price, \$1.50.

Manuel de Falla's own piano arrangement of the fiery dance from "Love, the Magician" is given a thrilling rendition by the Russian pianist. The piano tone is exceptionally brilliant; the reproduction, clear and full. The Scriabin pieces are juvenilia. The Chopin influence is greatly apparent and the works do not represent Scriabin at his best, his mystic period. Nevertheless, they are exceptionally well played.



## CHOPIN

C-D13112

and

C-D13113

IMPORTED

Fantasy in F Minor. Four sides. Played by Mme. Marguerite Long (Piano). Two 12-inch discs. Price, \$2.00 each.



The greatest work of Chopin's, namely: the *Fantasy in F Minor*, has for a long while been missing from the gramophonic repertoire of the Polish composer's music. It was composed in the year 1841, when Chopin was thirty years of age. In this work we find the genius of the keyboard attempting a far flight. The technical invention keeps pace with the grandness of the inspiration. James Huneker calls the piece the most eloquent of Chopin's compositions. He does not fear to add that, without including the Beethoven sonatas, not strictly born of the instrument, "the *Fantasy* is one of the greatest of piano pieces . . . Chopin has never before maintained so artistically, so free from delirium, such a level of strong passion, mental power and euphony. It is his largest canvas, and though there are no long-breathed periods such as in the B flat minor *Scherzo*, the phraseology is amply broad, without padding of paragraphs. The rapt interest is not relaxed until the final bar. This transcendental work more nearly approaches Beethoven in its unity, its formal rectitude and its brave economy of thematic material.

"Few men have dared to unlock their hearts thus. Chopin is not so intimate here as in the mazurkas. But the pulse beats ardently in the tissues of this composition. As art for art, it is less perfect; the gain is on the human side. Nearing his end Chopin discerned, with ever widening, ever brighter vision, the great heart throb of the universe. Master of his material, if not of his mortal tenement, he passionately strove to shape his dreams into abiding sounds."

Mme. Long plays well. There is something of the fantasy of de Pachmann in her treatment of the piece. The reproduction is exceptionally fine. Occasionally a *forte* passage will blur the upper notes, but in piano recording this must be expected. Those who have heard the Columbia release of the *Concerto in F Minor* will expect good things from this artist and they will not be disappointed.

Liszt told de Pachmann the programme of the *Fantasy* as related to him by Chopin. Huneker words it as follows: "At the close of one desperate, immemorial day, the pianist was crooning at the piano, his spirits vastly depressed. Suddenly came a knocking at his door, a Poe-like, sinister tapping, which he at once rhythmically echoes upon the keyboard, his phono-motor centre being unusually sensitive. The first two bars of the *Fantasy* describe these rappings, just as the third and fourth stand for Chopin's musical invitation, *entrez, entrez!* This is all repeated until the doors wide open swinging admit Liszt, George Sand, Madame Camille Pleyel née Mock, and others. To the solemn measures of the march they enter and range themselves about Chopin, who after the agitated triplets begins his complaint in the mysterious song in F minor. But Sand, with whom he has quarreled, falls before him on her knees and pleads for pardon. Straightway the chant merges into the appealing A flat section and from C minor the current becomes more tempestuous until the climax is reached and to the second march the intruders rapidly vanish. The remainder of the work, with the exception of the *Lento Sostenuto* in B—where it is to be hoped Chopin's perturbed soul finds momentary peace—is largely repetition and development. This far from ideal reading is an authoritative one, coming as it does from Chopin by way of Liszt. I console myself for its rather commonplace character with the notion that perhaps in the retelling the story has caught some personal cadenzas of the two historians. In any case I shall cling to my own version." Read pages 381-384 of Huneker's book for his interpretation.





**CHOPIN  
MENDELSSOHN**

**V-1459**

- (a) Prelude in B Minor, Opus 28, No. 6. (b) Prelude in G Major, Opus 28, No. 3. (Chopin.) One side and Prelude in E Minor, Opus 35, No. 1 (Mendelssohn). One side. Both played by Vladimir de Pachmann (Piano). One 10-inch disc. Price, \$1.50.

The grand old man of the keyboard! De Pachmann, a name to conjure with and to call forth innumerable stories of eccentricities and oddities upon the concert stage. At over eighty years of age his powers are unimpaired. De Pachmann's technique is one of the marvels of the musical world and his sympathy for Chopin has no equal. His records, some of which include the great pianist's famous comments, are unusually good examples of his consummate art. At the beginning of the Mendelssohn you can bearly hear him mutter, "I will play for you the *Prelude in E Minor* of Mendelssohn," or something to that effect. The "remarks" here are confined to a barely audible announcement. The recording of the Mendelssohn is good; however, the Chopin *Preludes* are reproduced thickly in spots. Here is a list of available de Pachmann recordings, both "His Master's Voice" and Victor

*Chopin: Waltz in G Flat Major, Opus 70, No. 1* One side and *Waltz in D Flat Major, Opus 64, No. 1*. One 10-inch disc (V-DA761). Price, \$2.00.

*Chopin: Impromptu in F Sharp Major, Opus 36, No. 2*. One side and *Nocturne in B Major, Opus 32, No. 1*. One 12-inch disc (V-DB859). Price, \$2.50.

*Chopin: Etude in G Major, Opus 25, No. 3; Valse in C Sharp Minor, Opus 64, No. 2*. One side and *Nocturne in D Flat Major, Opus 27, No. 2*. One 12-inch disc (V-DB860). Price, \$2.50.

*Chopin: Mazurka in A Flat Major, Opus 50, No. 2*. One side and *Mazurka in B Flat Minor, Opus 24, No. 4*. One 12-inch disc (V-DB861). Price, \$2.50.

*Chopin: Polonaise, Opus 26, No. 1*. One side and *Waltz in A Flat, Opus 64, No. 3*. One 12-inch disc (V-DB931). Price, \$2.50.

*Chopin: Nocturne in E Minor, Opus 72*. One side and *Mazurka in C Sharp Minor, Opus 63, No. 3; Mazurka in A Minor, Opus 67, No. 4*. One 12-inch disc (V-6879). Price, \$2.00.

**BACH**

**C-D15228**

IMPORTED

- Ouverture de la 28eme Cantate. One side and Final du Concerto No. 2 (J. S. Bach after Vivaldi) One side. Played by Mm. Jean Wiener and Clement Doucet (Two Pianos). One 12-inch disc. Price, \$2.00.

Extraordinary pianists, these two young men. From jazz to Bach, or vice versa. Wiener and Doucet, popular French duettists, abandoned the classical concert stage for the more profitable profession of "jazz a deux pianos." Nevertheless, their four hand Bach is good.

**LISZT**

**V-B3268**

IMPORTED

- Hungarian Rhapsody No. 10. Two sides. Played by Mark Hambourg (Piano). One 10-inch disc. Price, \$1.25.

The gaps between the *Rhapsodies* are slowly filling. There are now: No. 2, by Cortot (V-6626), by Echaniz (C-135M); No. 4, by Mero (V-1155); No. 6, by Levitski (V-D1383); No. 8, by Leginska (C-5072M); No. 11, by Cortot (V-1277); No. 12, by Murdoch (C-5282); No. 14, by Mark Hambourg (V-C1661)—to pick a few of the recordings at random.

Number ten is one of the more showy pieces. If you have any friends who are still skeptical about the quality of piano reproduction, play this bit of recorded fire-works for them.



# OPERA



**HONEGGER**  
**C-D15240**  
**and**  
**C-D15241**  
IMPORTED

Judith: I. "Cantique funèbre" (Soloist: Mlle Van Hertbruggen) One side and II. "Invocation, Fanfare et Incantation" (Soloist: Mme Croiza) One side. III. (a) Retour de Judith (b) "Cantique de la bataille"—One side and IV. "Cantique de Victoire" (Soloist: Mme Croiza) One side. Performed by Soloists and La Chorale "Caecilia" d'Anvers and the orchestra of the Nouveaux Concerts d'Anvers under the direction of M. Louis de Vocht. Two 12-inch discs. Price, \$2.00 each.

Arthur Hoérée is a Parisian critic of no mean acumen. Writing in *The Sackbut*, November, 1929, he reviews *Judith*: "However, if *Rugby* hymns the multitude, it is in *Judith* that the composer records still more powerfully the movement of crowds, by judicious employment of massed choruses. There are, notably in the *Invocation*, *Cantique de la bataille*, and the *Cantique de Victoire*, suppliant murmurs, tragic cavalry charges, the shrieks of the riders, frenzied fanfares, and the procession of banners to the accompaniment of jubilant songs; to all of which the least sensitive ears cannot remain insensible, the most unemotional heart remain unmoved. . . . Arthur Honegger, maker of music, tone painter of crowds, cantor of machinery and the triumph of strength, is a symbol of his age in all that is most alive."

Speaking of *Judith*, Henry Prunières remarks, "The chief characteristic of this new score is that of power. Not since Berlioz have such magnificent ensembles been written. In violence of energy they surpass those of *Le Roi David*. What is especially remarkable is that this force is much less dramatic than lyric. Exactly here is to be found that distinction which sets Honegger apart from Strauss, with whom it is so natural to compare him. In everything he writes Strauss shows himself a man of the theatre; he always places his art at the service of the drama. Honegger, on the other hand, does not blindly follow the outlines of a dramatic situation. It is when nothing happens on the stage, in the voice of a whole people raised in thanksgiving, that his gifts are most manifest. Through his sensual and turbulent music, there flows the great lyric inspiration of the Bible."

Both gramophonically and musically speaking these two discs contain the cream of Honegger's recorded music. The reproduction of the chorus, soloists and orchestra is extraordinarily fine, and the quality of interpretation alone should stamp them as first-rate recordings. The orchestra is superb and the chorus is at all times satisfactory. Here we find none of the shrillness, in the upper notes, so common to choral recording—and Honegger makes frequent use of the higher register. The various sections are interjected with recitative, not strictly of the text or appearing in the score, which will serve for programmatic continuity for those listeners knowing the French language. This declamation amounts to very little and serves only to connect the various episodes.

See the article *Honegger, Poulenc and Milhaud*, in the *May Disques*, for other recordings of this young composer's music as well as a short synopsis of the opera taken from Prunière's review of the first performance in Monte Carlo, 1926.

R. G.





**PUCCINI**

**C-D14594**

to

**C-D14607**

**Incl.**

**IMPORTED**

Miniature score—Philharmonia No. 183.

*La Tosca*: Opera in Three Acts. Twenty-eight sides. Rendered by Eminent Artists of Italy, Chorus of La Scala Theatre, Milan, and Milan Symphony Orchestra conducted by Cav. L. Molajoli. Fourteen 12-inch discs. Price, complete in album, \$28.00.

## THE CAST

Floria Tosca, a celebrated singer,	Cesare Angelotti.....Salvatore Baccaloni
Bianca Scacciati	The Sacristan.....Aristide Baracchi
Mario Cavaradossi, a painter,	Spoletta, Agent of Police...Emilio Venturini
Alessandro Granda	Sciarrone, a Gendarme....Aristide Baracchi
Baron Scarpia, Head of the Police,	A Gaoler.....Aristide Baracchi
Enrico Molinari	A Shepherd.....Tommaso Cortellino

A Cardinal; The Examining Magistrate; Roberti, the Official Executioner; a Clerk, an Officer; a Sergeant of Police; Soldiers; Gendarmes; Noblemen and Ladies; Citizens; Peasants, etc.

*La Tosca* was first produced at the Teatro Costanzi, Rome, January 14, 1900. The opera is here recorded completely. Only four bars (pages 247 to 248 of the piano-vocal score) are cut from the performance. Toward the end of the *Vissi d'arte* aria, Scarpia's questioning *Risolvi!* (What say you!) and Tosca's *Mi vuoi supplice ai tuoi piedi?* (Must I kneeling beg for mercy?) are omitted. This seems scarcely worth mentioning. The reproduction of both the voices and the orchestra attains to the splendid heights of actuality reached by the superb Columbia *La Boheme* and *Madama Butterfly* sets. The singers are excellently cast and in every instance do justice to their parts. Granda's *Recondita armonia* and *Lucevan le stelle* exhibit his splendid vocal powers as well as a highly sympathetic understanding of the role. For us, the music and performance rise to particular heights in the second act. Scarpia's aria, *Se la giurata fede*, is delivered with agreeable effect by Enrico Molinari who possesses great vocal and histrionic ability. Scacciati's Tosca is meted out with the proper emotional appeal and the soprano acquires herself pleasantly throughout the entire drama. Her *Vissi d'arte*, in its proper setting, realizes a beauty which is not attained by the excerpt disc. The accompanying orchestra is handsomely directed by Molajoli and never loses its puissance anywhere in the set. The prelude to act three, with the matin bells, is a piece of beautiful playing.

Most important is the libretto published in connection with the album set and enclosed therein. The Italian text is complete with a new English prose translation by Mr. Herman Klein. The story of the opera is given in concise form and the numerous stage directions in the original libretto are included with the text. Mr. Klein's prefatory note calls attention to the unusual number and importance of these "stage directions" and their direct bearing upon the unfolding of the plot and action.

T. D.

**R. STRAUSS**

**B-90051**

Der Rosenkavalier: Act III—Trio (Hab' Mir's Gelobt Ihn Lieb Zu Haben). Duet (Ist Ein Traum, Kann Nicht Wirklich Sein). Two sides. Sung by Elisabeth Ohms (Soprano), Adele Kern (Soprano) and Elfriede Marherr (Soprano), with Orchestra conducted by Julius Prüwer. One 12-inch disc. Price, \$1.50.

This disc, reviewed from the Polydor pressing in the June *Disques*, page 141, is one of the finest of *Rosenkavalier* recordings.



**ARRIETA****C-67769D**

to

**C-67780D**

Marina (Complete Spanish Opera). Twenty-four sides. Rendered by Eminent Artists of Spain, Chorus and Orchestra conducted by Daniel Montorio. Twelve 12-inch discs. Price, \$2.00 each.

**THE CAST**

Marina.....Mercedes Capsir (Soprano)  
 Jorge (*Capitán del barco*).....Hipólito Lázaro (Tenor)  
 Pascual (*Constructor de buques*).....José Mardones (Bass)  
 Roque (*fiel contramaestre de Jorge*).....Marcos Redondo (Baritone)

Mariners, fishermen, etc., etc.

Recorded in Spain, these records have been repressed by the American Columbia Company for exportation to South America and other Latin countries of the western hemisphere. You may order them from any Columbia dealer.

Information regarding the composer, Emilio Arrieta, or the story of the libretto, which is by Francisco Camprodon, is not available as we go to press. *Marina* was first given as a comic opera at the Teatro Circo in Madrid in 1855. It was given as an opera on March 16, 1871, at the Teatro Real, Madrid. It was the first work sung in Spanish to be given in this theatre which was traditionally devoted to Italian opera. Among all the operas given in the Spanish lyric theatre, *Marina* is the one that has had the most complete triumph and which has obtained the largest number of presentations. It has been given thousands of times in Spain and Latin America. The score shows evident reminiscences of the Italian school. Arrieta's artistically formed feeling is seasoned with a popular flavor which is one of the principal reasons for the work's continued performance. The famous singers, together with a chorus and orchestra conducted by Montorio, give as fine a presentation as one could wish for.

**WAGNER****C-50223D**

Die Götterdämmerung: Hagen's Watch—Hier sitz' ich zur Wacht. One side and

Die Meistersinger: Pogner's Address—Nun hort, und versteht mich recht. One side. Both sung by Ivar Andresen (Bass). One 12-inch disc. Price, \$1.25.

Duplications are surely not rare these days, but it is not often that the same artist renders the same selection for two different companies at approximately the same time. Ivar Andresen has already recorded *Hagen's Watch* for Victor, and it is included in the complete *Götterdämmerung* albums. The two recordings are substantially the same. For the Victor recording the soloist is supported by the Berlin State Opera Orchestra under Blech. In the Columbia version no orchestra is mentioned on the label. It is a competent one and surely deserves some credit for its highly important labors. More of the orchestral score, both before and after Hagen's lines, is given on the Columbia disc. The reverse side presents the famous *Pogner's Address* from *Die Meistersinger*, a music drama that has thus far been unaccountably neglected by the recording companies. It is magnificently sung and clearly recorded.





**GOUNOD**  
**C-LFX1**  
 and  
**C-LFX2**  
 IMPORTED

Roméo et Juliette: "Le Tombeau." Four sides. Sung by M. George Thill (Tenor) of the Opéra and Mlle Feraldy (Soprano) of the Opéra-Comique, Paris. Accompanied by Orchestra under the direction of J. E. Szyfer, of the Opéra. Two 12-inch discs. Price, \$2.00 each.

*Ravissant!* The quality of these discs is so high that we have no hesitancy in pronouncing them among the very finest of recent operatic releases. The first record begins with Romeo's *Salut! tombeau! sombre et silencieux!* There are no cuts to the end of the opera. Side two begins where Romeo embraces the supposedly dead Juliet for a farewell kiss only to discover that, after he has swallowed the poison, she shows signs of life. They enter into a duet which ends the side. Parts three and four continue the farewell. Juliet has concealed a dagger among her grave garments and, while Romeo is dying, she stabs herself. They enter into their eternal sleep clasped in each other's arms.

Both singers, Parisian favorites, declaim their parts with proper feeling and restraint. Their vocal gifts are most realistically captured. Their French is, of course, perfect, and the words are clearly understandable. The capable orchestra is well balanced with the voices and is under the direction of a foremost conductor of the Opéra.

It is interesting to recall that Adelina Patti, Jean and Edouard de Reszké were in the cast when Roméo et Juliette was first performed at the Opéra, November 28, 1888.

**RIMSKY-KORSAKOW**  
**V-AV19**  
 IMPORTED

The Tale of Tsar Saltana: Act II—Coro dell' incoronazione. Sung by Chorus of La Scala Theatre with La Scala Orchestra conducted by Mo E. Panizza. One side and  
 The Tale of Tsar Saltana: Act II—Intermezzo. One side. Played by the La Scala Orchestra conducted by Mo E. Panizza. One 10-inch disc. Price, \$1.50.

**V-AW105**  
 IMPORTED

The Tale of Tsar Saltana: Act IV—Intermezzo. Two sides. Played by La Scala Orchestra conducted by Mo E. Panizza. One 12-inch disc. Price, \$2.00.

Recorded during an actual performance at La Scala, these excerpts from Rimsky-Korsakow's opera do not come off very successfully. They carry one back to the very earliest days of the electrical process, when harsh, coarse recording was not the anomaly it is today. Those who collect records as stamp collectors collect stamps may find them interesting as souvenirs of a performance at La Scala, but their musical interest is extremely slight.

**DONIZETTI**  
**LEONCA-**  
**VALLO**  
**C-50225D**

Don Pasquale: Coro dei servitori. (Donizetti.) One side and  
 I Pagliacci: Coro delle campane. (Leoncavallo.) One side. Both sung by Chorus of La Scala Theatre, Milan. One 12-inch disc. Price, \$1.25.

A highly competent chorus in superbly reproduced renderings of massed singing.



# VOCAL



**MARTINI  
CHOPIN**  
V-9675

Plaisir d'Amour. (Florian-Martini.) Sung by Nina Koshetz (Soprano) with orchestra accompaniment. One side and Etude in E Major. (F. Litvinne-Chopin.) One side. Sung by Nina Koshetz (Soprano) with piano accompaniment by Pierre Leboschutz. One 12-inch disc. Price, \$1.50.

An atmosphere of XVIII Century romance pervades the delicate music of Martini's *Plaisir d'Amour*. The long sweep of the curtsy, the impelling invitation of flashing eyes from behind fragile fans, and the subsequent promenade by the fountain in the garden with the row of poplar trees and the marble faun are contained in this charming melody. Only the movement of the minuet is missing. But, it is twilight, the moment of the minuet has not yet come. This arrangement loses none of the charm of the original; the words, deliciously sung by Mme Koshetz, enhance the beauty of the melody, the small ensemble accompanying provides the harmony so suggestive of this past day.

Chopin's *Etude in E Major* became a song the moment it was composed. Only the poem was needed to make the flowing line suitable for the human voice. Mme. Koshetz's vocal powers are fascinating. She is, without doubt, one of the finest sopranos recording. The piano accompaniment is deftly arranged. If you are a purist you will, perhaps, not care for this liberty taken with Chopin's study. For our part, we cannot find fault. We can always hear the piece, purely pianistically, whenever we desire.

**HARRISON**  
V-7254

In the Gloaming. (Meta Orred-Annie Fortescue Harrison). One side and Jock O' Hazeldean. (Old Scotch Folk Song.) One side. Both sung by Mary Garden (Soprano) with pipe organ accompaniment by Alexander Russell. (Recorded in the New York Wanamaker Auditorium.) One 12-inch disc. Price, \$2.00.

Mary Garden's delicious voice imparts a feeling of tenderness to the popular *In the Gloaming* and an authoritative Scottish twang to the old folk-song. This record is a far cry from the musically impressive Debussy song, previously recorded by Garden, but we feel certain that her compensation in royalties will far exceed her more artistic endeavor. The organ is well in the background and competently played but, on the whole, we do not consider this accompanying instrument a tasteful choice.

**TOSTI**  
V-1461

Ideale. One side and Marechiare. One side. Both sung by Tito Schipa (Tenor) with Orchestra. One 10-inch disc. Price, \$1.50.

**BICCI  
COSTA**  
V-1460

E Canta il Grillo (Pastorale). (From "Tizianello.") (V. Billi-E. Bicci.) One side and Sei Morta ne la Vita Mia! (Guglielmo Capitelli-P. Mario Costa.) One side. Both sung by Titta Ruffo (Baritone) with Orchestra. One 10-inch disc. Price, \$1.50.

Two of the world's great voices in melodious songs of a warm southern nature.



## German and Frenchman Inspired by Southern Lands

**Brahms' Concerto in B Flat Major** (Opus 83). Played by Arthur Rubinstein, pianist, and the London Symphony Orchestra conducted by Albert Coates. Five 12-inch records in Album M-80 (Nos. 7237-7241) and in automatic sequence, AM-80 (Nos. 7242-7246). List Price, \$10.00.

It is said that Brahms composed this concerto while inspired by the magical loveliness of an Italian spring; for he began the composition after a visit to Italy during the month of May, 1878, and completed it after a similar journey in 1881. Certainly there is no denying that the work is vibrant with emotions that may well be associated with springtime; the romantic beauty and abounding energy of the first movement, the nocturnal enchantment of the third, and the pensive grace and final breath-taking speed of the last movement . . . all are evidences of the poetic Brahms as he was thrilled by the witchery of a southern spring.

Brahms jokingly referred to this, the second of his two concertos, as "tiny." In reality it assumes such monumental proportions that some commentators call it a "symphony with piano." And although the piano part is of such great difficulty as to place this work in a class almost by itself as the most difficult of concertos, it is by no means a mere show piece. Orchestra and piano are united into a harmonious whole. Along with the notable increase in the popularity of Brahms' music in recent years this concerto has become a favorite. During the past season it was a featured number with nearly every American symphony orchestra.

Arthur Rubinstein has been acclaimed as one of the world's great virtuosi by critics and audiences throughout Europe and America. The brilliance and seemingly inexhaustible resourcefulness of his technique and the individuality and verve of his interpretations give him a place peculiarly his own. This Concerto is one of his favorites; he has played it frequently and with marked success.

**Debussy's Iberia and L'Isle Joyeuse.** Played by a Symphony Orchestra conducted by Piero Coppola. Three 12-inch records in Album M-77 (Nos. 9686-9688) and in automatic sequence, AM-77 (Nos. 9689-9691). List Price, \$5.00.

Debussy also was inspired by a southern land, in his case, Spain rather than Italy. Although Debussy was not intimately acquainted with the soil of that country, yet, as de Falla remarks, he wrote music more genuinely Spanish than many who know the country better. Debussy had made a thorough study of Spain; and one eventful day he penetrated the Iberian realm as far as San Sebastian to witness a bull fight. Perhaps it was the memory of the unique light and animation of that scene which colored the first movement of this suite. The second movement is seductive with the lure of a night in Andalusia. With the beginning of the last movement, chimes herald the dawn of a festival day and soon we are swept into a Spanish *fiesta* of irresistible brilliance and animation.

*Ibéria* occupies five record surfaces; the sixth is filled by Molinari's orchestration of Debussy's much-liked piano piece, *L'Isle Joyeuse*. Piero Coppola, recognized as one of the most sympathetic of Debussy interpreters, enters fully into the spirit of the various pieces; and the recording faithfully reproduces the gorgeous orchestration. A valuable addition to any record library of important modern compositions.



Victor Division

R C A VICTOR COMPANY, Inc.

Camden, New Jersey



**PEDRELL  
SERRANO**  
**V-P822**  
IMPORTED

Sur l'eau (Pedrell). Sung by Armand Crabbé with Orchestra under the direction of Piero Coppola. One side and  
Je t'aime: Jota Espagnole (Serrano). One side. Sung by Armand Crabbé with Members of the Orchestra of La Scala, Milan, under the direction of Carlo Sabajno.  
One 10-inch disc. Price, \$1.50.

To the best of our knowledge, the above disc represents the first of Felipe Pedrell's music to reach the gramophone. Pedrell has been rightly termed the "father of modern Spanish music." Among his pupils are to be reckoned Albeniz and Falla. This unique composer, born at Tortosa in 1841 and died there in 1922, was little understood during his lifetime and greatly underestimated as a creative and fertile source. He was a musical antiquary, an untiring researcher and a good, in some ways a great, composer. The regenerating influence of Pedrell is an undeniable fact. He helped wipe out the Italian influence prevailing in Spanish music and took the tonal art of his country back to Bartolomé Ramos de Pareja (1500), Benedictine Benito Jerónimo Feijóo (1600), and the Fathers Antonio Eximeno and Rodríguez de Hita (1700), in much the same aesthetic manner that Debussy called particular attention to the French art of Couperin and Rameau and by so doing established a renaissance of French music. The Catalonian master investigated the past and the present and gave life to a national ideal. Inasmuch as Pedrell's research led to deep studies in the folk-lore of his country, it is only natural that his work should exhibit a tendency towards a purely Spanish song style. *Sur l'eau* has an agreeable orchestral accompaniment and is not at all what the foreign ear, accustomed to the French and Italian influence in most Catalonian music, would expect. *Je t'aime* is Spanish in the conventional manner and is exactly the kind of music which Pedrell fought so much against. The composer of this *jota espagnole*, Serrano, was born at Victoria, Spain, in 1850. He was director of the Royal Opera and professor of the Conservatoire of Madrid, composed much music, including mostly grand operas. There is a bit of irony in this coupling of two arts so violently opposed. Yet, Armand Crabbé, the excellent Spanish baritone (of the *Opéra-Comique*, Paris; *La Scala*, Milan; *Théâtre Colon de Buenos-Ayres*), sings both works with feeling and fine spirit. The recording of both voice and accompaniment is excellent.

**SCHUMANN**  
**C-2202D**

Mondnacht. (Moonlight.) (Schumann.) One side and  
Wanderlied. (Wanderer's Song.) One side. Both sung by Alexander Kipnis (Bass) with piano accompaniment by Arthur Bergh. One 10-inch disc. Price, \$0.75.

As fine a record for the money as we have ever come across. The Schumann song is sung sublimely. *Wanderlied* is labeled anonymously. It is of folk-song character, quite lovely.

**HAYDN  
HANDEL**  
**V-9654**

The Creation—Rolling in Foaming Billows. (Haydn.) One side and  
The Messiah—Why Do the Nations. (Handel.) One side. Sung by Robert Radford (Bass) with orchestra.  
One 12-inch disc. Price, \$1.50.

These two oratorio excerpts are well executed by the English bass, Robert Radford.



# COLUMBIA MASTERWORKS\*

—New Issues—



**SCHUBERT** CONCERTO IN A MINOR (ADAPTED FOR 'CELLO AND ORCHESTRA FROM "ARPEGGIONE" SONATA—ARR. CASSADO). Columbia presents this month an unhackneyed and delightful work by the Master of Melody. The "Arpeggione" Sonata, written to celebrate the invention of an instrument now long-forgotten, is filled with entrancing melody such as only Schubert could write. Its brilliant transcription in concerto form for 'cello and orchestra is by the eminent Spanish 'cellist, Gaspar Cassado, who records the composition.

*Columbia Masterworks Set No. 139*

*Schubert: Concerto in A Minor (adapted for 'Cello and Orchestra from "Arpeggione" Sonata—arr. Cassado). By Gaspar Cassado and Symphony Orchestra, Conducted by Sir Hamilton Harty. In Six Parts. \$6.00 with album.*

**BRAHMS** SONATA IN D MINOR, OP. 108, FOR VIOLIN AND PIANO. This great sonata is acknowledged one of the finest works in the entire list of Brahms' chamber music, which means that it is outstanding among the world's compositions. Its geniality and depth, so characteristic of this illustrious master, commend it to music lovers of all lands. It brings Efrem Zimbalist before Columbia audiences in a work which evokes the best of his magic powers of interpretation.

*Columbia Masterworks Set No. 140*

*Brahms: Sonata in D Minor, Op. 108, for Violin and Piano. By Efrem Zimbalist and Harry Kaufman. In Six Parts. \$6.00 with album.*

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*By Gabriel Pierné and Colonne Orchestra, Paris.*

*Handel: Passacaglia (arr. Halvorsen). In 2 parts. 67784-D.*  
*By Albert Sammons (Violin); Lionel Tertis (Viola).*



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"Magic Notes"



## CHORAL



**SHELLEY**  
**V-36011**

Saviour, When Night Involves the Skies. One side and  
The King of Love My Shepherd Is. One side. Both sung by the  
Trinity Choir with pipe organ accompaniment by Mark An-  
drews. Soloist: Elliott Shaw (Baritone).  
One 12-inch disc. Price, \$1.25.

Sacred music adequately rendered by an excellent choir with a well-known soloist  
and accompanied by a famous organist. All enhanced by superlative recording.

**BALFE**  
**C-50228D**

Bohemian Girl: Selections—Happy and Light; I Dreamt I Dwelt;  
When Other Lips; Silence Chorus; The Heart Bowed Down;  
Thou Who in Might Supreme; In the Gypsy's Life. Two sides.  
Rendered by Dennis Noble, Harry Brindle, Miriam Licette,  
Frank Russell and Chorus. One 12-inch disc. Price, \$1.25.

Gems from the favorite Balfe operetta, long awaited, are now available in  
splendidly recorded form.

## VIOLONCELLO

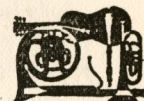


**BRUCH**  
**PA-E10961**  
IMPORTED

Kol Nidrei. Two sides. Played by Gregor Piatigorsky (Violon-  
cello) with piano and organ. One 12-inch disc. Price, \$1.60.

Piatigorsky made his concert debut in America during the past season and he was  
acclaimed by both press and public as one of the outstanding 'cellists of our time.  
This young artist paints a broad canvas in Max Bruch's arrangement of the  
familiar Jewish melody. The organ and piano accompaniment is tasteful and repro-  
duced with the proper balance to the solo instrument which records extremely well.

## MISCELLANEOUS



**DOPPLER**  
**BRICCIARDI**  
**V-9695**

Hungarian Pastoral Fantasie. (Doppler.) One side and  
The Carnival of Venice. (Arr. Briccialdi.) One side. Both  
played by John Amadio (Flute) with orchestral accompani-  
ment. One 12-inch disc. Price, \$1.50.

John Amadio, who is prominent in Europe and the United States as a flutist of  
the first order, plays two solos of no great musical value with orchestral accompani-  
ment. *The Carnival of Venice* adaptation shows off the high register of the instru-  
ment. The Doppler piece is an example of the melancholy strain that pervades  
Hungarian music and begins in the low register of the instrument. Trills, scales,  
staccato, and all manner of technical difficulties are executed with ease by this artist.  
The record has a definite value as a pattern for persons interested in the flute.



## Attractive Victor Red Seal Records Just Released

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During the summer months even the most serious seek relaxation in music that is light, gay, melodious. Certainly Rossini's merry Barber of Seville Overture in Toscanini's interpretation will prove invigorating in the midst of the city's heat. Nor should you overlook hearing the other numbers in this list. You will find that they are tuneful, refreshing, and with an appeal for every taste.

*Barber of Seville*—Overture (Rossini). Played by Arturo Toscanini and Philharmonic-Symphony Orchestra of New York, on Victor Record 7255. List Price, \$2.00.

*In the Gloaming* (Orred-Harrison) and *Jock o' Hazeldean* (Old Scotch Folk Song). Sung by Mary Garden on Victor Record 7254. List Price, \$2.00.

*The Carnival of Venice* (Arr. by Briccialdi) and

*Hungarian Pastoral Fantasie* (Doppler). Played by John Amadio (Flutist) on Victor Record 9695. List Price, \$1.50.

*Faust—Ballet Music* (Gounod). Played by the Royal Opera Orchestra, Covent Garden, on Victor Records 9646 and 9647. List Price, \$3.00.

*Adoration* (Borowski) and

*Rondo* (Mozart-Kreisler) Violin with Piano. Played by Renée Chemet on Victor Record 7253. List Price, \$2.00.

*E Canta il grillo* (And the Cricket Sings) (Pastorale from "Tizianello") (Billi-Bicci) and

*Sei morta ne la vita mia!* (Your Heart No Longer Lives for Me!) (Capitelli-Costa). Sung by Titta Ruffo on Victor Record 1460. List Price, \$1.50.

*Prelude in B Minor*, Op. 28, No. 6. (2) *Prelude in G Major*, Op. 28, No. 3 (Chopin) and

*Prelude in E Minor* (Mendelssohn, Op. 35, No. 1) (Recorded in Europe). Played by Vladimir De Pachmann (Pianist) on Victor Record 1459. List Price, \$1.50.

*Ideale* (My Ideal) (Errica-Tosti) and

*Marechiare* (When the Moon Rises Over Marechiare) (S. Di Giacomo-Tosti). Sung by Tito Schipa on Victor Record 1461. List Price, \$1.50.



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Victor Division  
R C A VICTOR COMPANY, Inc.  
Camden, New Jersey



**BRAHMS****Traditional**  
**C-2192D**

Love Song (Minnelied). (Brahms-Tertis.) One side and  
 Londonderry Air. (Old Irish Melody; arr. Tertis.) One side.  
 Both played by Lionel Tertis (Viola) with piano accompani-  
 ment. One 10-inch disc. Price, \$0.75.



The great violist continues his series of recordings with two arrangements; one of a Brahms song, the other, the well-known air. The instrument is played with perfection and recorded clearly and fully.

**GOSS****Traditional**  
**C-DBB17**  
IMPORTED

Psalm 91. (Pointing "The Parish Psalter.") (Sir J. Goss.) One side and  
 Psalm 46—Plainsong Tone 5. (Pointing "The Sarum Psalter.") (Traditional.) One side. Both sung by the Choir of St. Nicolas College, Chislehurst, with organ.  
 One 10-inch disc. Price, \$1.00.

The two Psalms here recorded illustrate the two great systems of chanting—the Gregorian and the Anglican. The Gregorian system goes back to the sixth century and earlier, and as applied to the Psalms, consists of eight principal tones or scales, with a great number of endings. The melody used for Psalm 46 is the 5th Tone, 1st Ending, corresponding to the key of A in our major scale.

The system known as the Anglican Chant began in the sixteenth century. It is harmonized music, and the bar lines have caused it to be generally distorted into something stilted and unbeautiful. This rendition of Psalm 91 to a tune by Sir John Goss, shows that the Anglican Chant can be made to flow as freely and as rhythmically as though there were no bar lines to be considered, which, of course, is the ideal. Chanting should be intelligent reading to musical note.

A great Festival of English Church Music is being held in the Royal Albert Hall, London, June 27th, 1930, under the auspices of the *Daily Mail* newspaper, sponsored by the new School of English Church Music, with its center at St. Nicolas College, which Dr. Sydney H. Nicholson left the important post of organist of Westminster Abbey to establish, in 1927. Some 1200 voices from affiliated choirs all over Great Britain are taking part in the Festival. These are the two Psalms to be sung. In order that the choirs might learn to sing them correctly by actually hearing how to do it rather than by reading rules, this record was made. It may well serve as a model for choirs everywhere, who wish to learn the difficult art of chanting.

H. B. S.

**TUNES OF THE MOMENT**

*Give Yourself a Pat on the Back* by Hal Kemp and His Orchestra (Brunswick 4807). Price, \$0.75.

*Livin' in the Sunlight, Lovin' in the Moonlight* by Paul Whiteman and His Orchestra (Columbia 2171-D). Price, \$0.75.

*Singing a Song to the Stars* by Leo Reisman and His Orchestra (Victor 22432). Price, \$0.75.





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## New Victor Educational Discs

### *Princess Watawaso (Mezzo-Soprano)*

*Lieurance: By the Weeping Waters* (Chippewa Indian Mourning Song). One side and

1. *Aōōah* (Pueblo Indian Love Song); 2. *Her Blanket* (Navajo Indian). One 10-inch disc (V-22316). Price, \$0.75.

### *Juliette Gauthier (Soprano)*

1. *Tama Song*; 2. *Parting Song* (British Columbia Red Indian Songs). One side and

1. *Calls of the Seal*; 2. *Stone Age Dance Song*; 3. *Incantation for Healing the Sick*; 4. *Eskimo Chant* (Eskimo Songs). One 10-inch disc (V-22329). Price, \$0.75.

*Miracle of St. Nicholas* (French Arcadian) One side and

1. *Va Ingrate Bergere* (Ungrateful Shepherdess); 2. *Berceuse Arcadienne* (French Arcadian). One 10-inch disc (V-22311). Price, \$0.75.

The first disc replaces the old acoustical recordings. Teachers will welcome the return of these selections. Piano and flute accompany.

Juliette Gauthier is one of the most famous exponents of the early folk songs of Canada. Her research work in the field of Eskimo, American Indian, and early French-Canadian music has made her a leading figure in the folk song festivals and concert field. Many of her programs are for children and illustrated with motion pictures. The French songs given above are faithful reproductions of the music sung by the French of Nova Scotia in Evangeline's time. The examples of Eskimo and Indian songs have great historical value and are rare illustrations of this unusual music. They have inestimable value in the study of Geography, History and Literature in all grades of school work. The first record has a zither as accompaniment to the voice; the second, the tam-tam.

### *Alexander Schmidt (Violin)*

*Raff: Cavatina*. One side and

*Leybach: Fifth Nocturne* (Op. 52). One 10-inch disc (V-22328). Price, \$0.75.

### *Francis J. Lapitino (Harp)*

*Old Scotch Air: Blue Bells of Scotland* (Arr. Lapitino). One side and

*Lapitino: Fireside Music Box*. One 10-inch disc (V-22403). Price, \$0.75.

### *V. Pick (Balalaika)*

*Flani-Dobrohotoff: Caprice—Waltz*. One side and

*Andreef: Czardas*. One 10-inch disc (V-22369). Price, \$0.75.

These are interesting instrumental recordings. The balalaika should appeal most to collectors not worrying about the educational value of the discs.



### Victor Orchestra

*Brahms: Waltzes* (Op. 52, Nos. 1, 11, 4, 10) One side and

*Schubert: Tänze* (Dances) 1. Waltzer (Op. 9b, Nos. 1, 2); 2. Deutsche Tänze (Op. 33, No. 2); 3. Deutsche Tänze (Op. 33, Nos. 6, 7); 4. Grätzer Walzer (Op. 91a, No. 10). One 10-inch disc (V-22374). Price, \$0.75.

*Schumann: Why* (Warum) (Fantasy Pieces, Op. 12, No. 3); 2. *Valse Noble* (Op. 9, No. 4) One side and *Whims* (Grillen) (Fantasy Pieces, Op. 12, No. 4); *Im Grünen* (Composer unknown). One 10-inch disc (V-22377). Price, \$0.75.

*Corelli: Adagio*; 2. *Bach: Bourrée* (From Second Violin Sonata). One side and *Corelli: Sarabanda*; 2. *Gavotte*. One 10-inch disc (V-22376). Price, \$0.75.

*Beethoven: Sonata* (Pastoral) (Opus 28). Two sides. One 10-inch disc (V-22375). Price, \$0.75.

These records form part of the Alys Bentley Series of classic rhythms. Miss Alys Bentley, formerly supervisor of music in Washington, D. C., pioneer in demonstrating the value of rhythm, has arranged a series of classic selections, strong in rhythm, for general interpretive dance work. None of the works appear in their original form. However, the need for full volume, in outdoor or class room work, necessitates a large ensemble arrangement. The Corelli and Bach record (V-22376) is a particularly enticing disc and should interest collectors of the works of both composers.

(This Victor Educational Release includes many other interesting discs which will be reviewed next month.)

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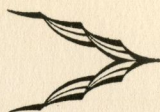
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## CORRESPONDENCE



MIGUEL CANDELA

Editor, *Disques*:

The recording of Saint-Saëns Third Concerto for Violin and Orchestra is very fine indeed. The soloist is a splendid fiddler. Did you know that he is but fourteen years old?

Miguel Candela played the work, which he records, in the Philadelphia Wanamaker Store, on the evening of March 23, 1928. The following biographical note appeared in the program:

"Master Candela was born in Paris and began the study of the violin at the age of five, with his father, M. Vincent Candela, who is a well known professor of violin and member of the orchestras of the Opéra and the Society of the Conservatory. At six, Candela obtained the first prize in a competition with a group of one hundred violinists, and afterwards played publicly at the Trocadero, the Salle Gaveau, the Sorbonne and in many French cities, where he was feted and acclaimed by amazed audiences.

"Last year at the age of eleven, he was presented by his father for the entrance examinations of the superior violin classes of the Paris Conservatory, being accepted by M. Remy in his First Class. Within a month, Candela had carried off the coveted Prix d'Honneur from the jury, which, on general principles, and by tradition, has always been averse to awarding such honors to prodigies."

I will admit that it is difficult to distinguish his tender age from such matured playing as is exhibited by the discs.

The same Wanamaker program included performances by the fine Pro-Arte Quartet. When shall we have recordings by this organization?

Best luck to *Disques*.

Sincerely yours,

M. M. SNYDER.

Philadelphia, Pa.

LOST!

Editor, *Disques*:

May I still secure copies of the March and April issues? Stamps are inclosed. When I tell you how I happened to lose them I feel sure that you will make every effort to supply them. I do not wish my file of back copies broken.

Returning from Boston to New York via aeroplane I took the two copies with me to read on the journey. I was reading one and the other was on my lap. The plane had just left the field when one motor went dead and the next thing I knew, I was revolving at some speed in the water. I could tell this, for when I opened my eyes I could see first dark green and then light green. I distinctly remember even at that time feeling around for my copies of *Disques*. I came to the surface and almost at arm's length was an old lady passenger reaching toward me. I swam with her to the floating plane. She was unable to speak but indicated her husband struggling a few yards away. I went to him and attempted to return to the plane. The current was too strong and so I swam with it and gradually worked my way to the shore.

The old lady and her husband did not suffer any serious injuries and I am all right except for a broken nose, which is healing nicely. I returned the next day by train but did not have my *Disques* to read on the way.

Believe it or not, from the time I found myself in the water until I reached the shore I was thinking of *Disques* and wondering if I could replace the lost copies.

Sincerely yours,

W. H. S., JR.

Rochester, Pa.



## BOOKS

***Eroica: A Novel Based on the Life of Ludwig van Beethoven.*** By Samuel Chotzinoff. New York: Simon and Schuster. Price, \$2.50.

Mr. Chotzinoff is neither a sentimentalist nor a Freudian, and so his book is happily free from the chaste and excessively romantic speculations of the one and the dark hints and surmises of the other. Viewing his man intelligently and realistically, he has given a singularly vivid and straightforward picture of the composer. No new and startling revelations are presented: nor, indeed, are any needed, for Beethoven's life was full of the kind of drama that makes incomparable material for the novelist. Mr. Chotzinoff, keeping pretty close to the accepted facts, simply retells the familiar story. He has of necessity omitted a great deal of material, retaining for his purposes only those incidents that shed light upon the man and composer and that seem to have had a definite and lasting effect upon the formation of his character. The thoughts, words and feelings ascribed to the composer are generally plausible and have a convincing ring.

Constantly in love, Beethoven was always getting his heart bruised by some lady or other. At first he sought ecstasy. Later, cooling down, he modified this to peace. He found neither—perhaps fortunately for his music. The fair ones Mr. Chotzinoff offers are dreadfully stilted and insipid persons, lacking all sense of reality. It is difficult to believe that Beethoven, who had an alert and appreciative eye and who could quickly separate the dull from the interesting, suffered unspeakable agonies over them. Mr. Chotzinoff, though, is a musician turned novelist, and so one can scarcely hold it against him if, in his first novel, his women remain unconvincing. Ludwig's reflections on his failure as a lover, at any rate, are admirably drawn. The author has maintained a cool and level head. It would have been so easy, simply by employing that sort of spurious popular "psychology" that thrills the rural women's clubs on dull winter afternoons, to have explained the composer entirely in terms of his frustrations. His reactions after one of his rather numerous disappointments are thus described: "He walked rapidly towards the Swan, his heart full of a bitterness he had never known before. It was obvious that in making him the Creator had bungled the job. So preoccupied had

He been with creating a musician that He had forgotten to make a man. He had made him an instrument, an Eolian harp for the winds of musical inspiration, thoughtlessly omitting to bestow those outward graces which complement the beauty of women, though He had not, ironically enough, forgotten to implant in him the passions of a man. The love of women, not denied to the most besotted peasant, was denied him."

Mr. Crotzinoff's book shows signs of much careful re-writing, and his neat, orderly sentences flow simply and eloquently. He is music critic to the New York *World* and an accomplished pianist, appearing occasionally in chamber music recitals in New York. *Eroica* shows him to be a competent novelist as well.

***The Ambitious Listener.*** By Leo Rich Lewis. Boston: Oliver Ditson Company. Price, \$0.60.

The reader for whom Mr. Lewis apparently prepared this lively little volume has just tired of the flabby tunes that constitute the greater part of popular music. He is weary of all this empty nonsense and longs for something more solid and substantial; but he isn't at all certain that he can cope successfully and painlessly with the more recondite forms of music. Mr. Lewis, observing his reader's indecision and trepidation, takes care not to frighten him off with a too severe and formidable manner. He goes through various literary acrobatics in order to make the business as entertaining and pleasant as possible, and he never misses an opportunity to inject a pun, occasionally even going out of his way to create such an opportunity that one may be injected anyway. All this is only moderately successful though it may be effective in removing the reader's suspicions as to the dryness of the subject. But there is some excellent advice in the book for those whose ambition it is to listen to music intelligently. If the author hasn't managed to make perfectly clear the difference between Homophonic and Polyphonic Music,—Polyphonic Music, he says, coining a word, has *Goalfulness*—he has at least written very provocatively about the various musical forms, and in a forthright manner well-calculated to stimulate any reader's interest and curiosity in the subject. He is Fletcher Professor of Music at Tufts College, and his book is published in the *Pocket Music Student* series.

R. J. M.



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